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INCLUDING COLOR PLATE.



'THE RETURN FROM THE FIELD.' FROM THE PAINTING BY HORATIO WALKER.

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THE NOTE-BOOK.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



THE seizure by the Customs authorities of the portraits by Boldini which have been on exhibition at the Bous-sod-Valadon Gallery, has once more directed attention to the many anomalies of the existing law governing the importation of works of art. A well-known American artist, Mr. Francis Hopkinson Smith, whose favorite sketching grounds are in Dordrecht, Venice, and Constantinople, unable to understand the law, applied to one of our consuls to learn whether he was required to pay duty on his own sketches, and was amused to find that the official was in the same quandary as himself. The consul, in fact, declined to give an opinion as to the meaning of the law. Another American artist, a young lady, has been charged duty on a few pencil sketches. It is understood that pictures, whether by American or foreign artists, may be imported free for exhibition purposes; but, on the other hand, duty has been charged on studies intended for use in American schools. In the Boldini case, it should seem plain to any rational mind that there was no intent to defraud the government on the part of the artist or his agent. It is admitted that they were entitled to bring in the pictures free of duty for exhibition for a stated time. The portraits attracted crowds to the gallery in which they were shown; and it was then whispered that some of them (especially the portrait of Verdi, the composer) were for sale. Upon this, the Custom House authorities sent a woman inspector, who, representing herself as a rich picture-buyer, affected to go into raptures over that particular portrait, and would not be quieted until she had obtained a bill of sale, which purported to convey it to her after the close of the exhibition for the sum of \$5000. According to the agent, Mr. Glaenger, this was done only as a means of getting rid of a troublesome customer; but it brought more trouble in the shape of two male inspectors, who seized all the pictures in the name of the government, and for a day and a night remained in the gallery in charge of them. No one entertains any idea that a real sale would or could be made by the firm without payment of the duty; but the law has been so loosely drawn that the officials in this city would not take the responsibility of interpreting it; and the case is laid before the authorities at Washington.

THE National Academy of Design is to signalize the occasion of its seventy-third annual exhibition, March 28th to May 14th, by opening its doors free to the public on Sundays. With the Metropolitan Museum already converted to the cause of Sunday opening, we may look forward to the time when the working people of this city will be able to employ their one day of rest and recreation in the seven, after church hours, in enjoying works of art, reading good books, and listening to good music.

MR. CLARK, of Montana, who turned up so opportunely at the Stewart sale, was, it is said, on his way to Europe, when he was prevailed upon by his namesake, Mr. T. B. Clark, of New York, to remain in this city long enough to be present at the auction. He did so; spent \$75,000 in the two evenings, made the sale a brilliant success, and got, in all likelihood, much better value for his

money than if he had laid out the same amount in London and Paris. He secured not only the great prize, "The Posing of the Model," but also two other Fortunys, "A Street in Tangier" and "Gypsy Caves, Granada." He bore away the only Alma Tadema, "A Roman Youth Reading Horace," the best Rico in the collection, the view of "Avenue Josephine Market, Paris," the fine Madrazo, "A Woman with a Parrot," the better of the two Riberas, the "Café Chantant," and the only example of the noted Spanish painter, Benlure, "A House at Naples." Mr. Clark is the owner of a silver mine. It appears that he also possesses a very fair judgment in matters of art.

MR. E. A. BURBANK, who has been spending some months with the Moqui Indians in Arizona, writes us enthusiastically about the motives for pictures to be found among these peculiar people, certainly the most interesting remnant of their race in the



"THE AGE OF INNOCENCE." BY REYNOLDS.

United States. "In their ceremonies, usually of a religious-dramatic character, they still wear the sacred costumes such as were worn by them before they had ever seen a white man. Each of their numerous gods (personated by the performers) wears a different costume; so that I have plenty of work cut out for me in painting them. On the top of their rock, or mesa, there is enough material to keep an artist busy all his life; and, indeed, could he live a hundred years, he would not exhaust it. . . . If this mesa were in Europe, and the Moqui Indians with it, I think I am safe in saying that there would be dozens of artists working there, and I am quite sure that there would be several Americans among them. . . . At their ceremonies I have seen motives for pictures that one might travel the world over and not find the equal of; and there is no one to paint them. Some day it may be too late." Mr. Burbank would have us call the attention of artists capable of handling important figure subjects to the magnificent opportunities that await them among the Pueblos.

If the project of holding a World's Fair in New York in 1901, foreshadowed in a bill recently introduced in the State Senate, be carried out, it is to be hoped that the site chosen and the character of the buildings erected shall be such as to insure some permanent benefit to the city. There were few visitors to the Chicago Exposition whose

pleasure was not lessened by the evidently flimsy and perishable nature of the buildings. The architects, too, though their work was much and justly praised, must have been influenced by the thought that it would last but for a season. Were they called upon to design permanent structures, they would undoubtedly have done much better.

It appears that the action of the Fine Arts Federation in causing the rejection of a statue of the German poet, Heine, because it was thought unworthy of acceptance by the city, has created a certain amount of opposition to the Federation among citizens of German birth or affiliations. Many of these seem to think that it was the nationality of the poet that was objected to. But the members of the Grand Army of the Republic, who are also at daggers drawn with the Federation, can be laboring under no such mistake. Their grievance is that the National Sculpture Society, which belongs to the Federation, has opposed the erection of the Grand Army Memorial in the Plaza at the Fifth Avenue entrance to Central Park. The American Sculpture Society, which, it seems, was formed for the express purpose of opposing the National Sculpture Society, has now placed itself at the head of all the aggrieved parties, and has protested against the appointment by the Mayor of an Art Commission for the city chosen, as required by the charter, from a list of eligible persons prepared by the Fine Arts Federation. Meanwhile, the principle on which the Federation proceeds—that the acceptance or rejection of works of art, offered as public monuments, should be determined by persons of acknowledged taste and experience, and not, as has been the rule, by persons wholly ignorant of art—is gaining ground in other cities. In spite of the opposition, Mayor Van Wyck has appointed Charles T. Barney, Henry E. Howland, John La Farge, Daniel C. French, and Charles F. McKim as members of the Art Commission. They were recommended by the Fine Arts Federation.

IN the city of Newark the Library Committee of the Free Public Library has just appointed an Advisory Art Committee, composed of the Hon. Franklyn Murphy, Rt. Rev. Mgr. George H. Doane, and Mr. Frank Fowler. The last-named gentleman is a valued contributor to *The Art Amateur*. Monsignor Doane is well known in metropolitan art circles as a connoisseur of the highest standing; and Mr. Murphy is noted as a liberal and judicious patron of the fine arts. The object of this committee will be to aid the Library Committee in deciding upon the merits of all works of art which may be presented to the Free Public Library.

WE are not of those who deprecate the tendency shown by some of our painters to return to the Italian old masters for inspiration. Nothing that is good in art is ever out of date, and if the suave majesty of Raphael affects one man and the vital movement of Botticelli another to that point that they desire to do likewise, we are ready, without prejudice, to give them credit for whatever they may accomplish, precisely as though they had followed Monet or Degas. Mr. Elliott Daingerfield's "Madonna and Child," shown at Klackner's gallery, in its balanced composition, its ample draperies, and subdued and harmonious color scheme, recalls the later Italian school as a whole, rather than any particular painter. It is not devoid of personal feeling, but the artist appears not to be quite sure of himself, or, perhaps, we should say of his public. The "note of revolt," which is sometimes amusing, sometimes irritating in other modern works of art, neutralizes the appeal which the painter of an ostensibly religious picture is supposed to make to the emotions.

THE ENGLISH OLD MASTERS.

SIR JOSHUA REYNOLDS.

I.—AS A PAINTER OF CHILDREN.



"THE INFANT SAMUEL." BY SIR JOSHUA REYNOLDS.

MADAM, I will go down to posterity on the hem of your garment," said Sir Joshua Reynolds to Mrs. Siddons, as with a courtly bow he put his signature to the dress of the great tragic actress. He was proud of this well-known allegorical painting, as he had reason to be, and it is one of only two or three of his pictures which he is known to have signed. Doubtless, he was right in feeling that he would be best remembered by his portraits, for he left behind him indeed a galaxy of fair women exquisitely painted. But the portraits upon which his fame probably will most surely rest are those that he painted of children either posed alone or with their mothers.

From the very beginning of his artistic career, Reynolds showed his fondness for the little ones as subjects. The story is told that when he was hardly more than a child himself "he caught in a very few strokes of the pencil the expression and bold attitude of a young urchin plundering a tree laden with pears hanging over the garden-wall where he was drawing." Romney, Beechey, Lawrence, and Hoppner, his followers, often painted children charmingly, and the late Sir John Millais was a worthy successor of this characteristically English group of artists; but I venture to think that no other painter has habitually rendered children so successfully as Sir Joshua. There is a special fascination in the naïveté of their poses—their perfect naturalness and childlike simplicity. Fortunately these portraits have repeatedly been reproduced by engraving and by photography, so that very many of them are familiar to us all, so far as they can be without the charm of their original color.



"MUSCIPULA." BY SIR JOSHUA REYNOLDS.

But, for the most part, we need not grieve for the originals even in this respect; for the treacherous pigments that the painter too often used in mere technical experiments

have greatly changed the appearance of most of the pictures since they left his easel.

Some of the poses one recalls with particular pleasure. "The Princess Sophia Mathilda," for instance, lies on the grass, full-length, with her cheek against the head of her hairy pet terrier. We do not know what was the position of this little lady in particular in the family of King George III., and it does not make a particle of difference. To us, as she was to the artist, she is merely a darling little girl in white dress and closely fitting baby cap, and bare feet. Sir Joshua loved to show the feet of his child models, whether they were princesses or peasants, and he was right, for if well painted they would indicate much more of the character of the sitter than would the hands of, say, some of the little Infantas of Velasquez and Vandyke—especially of the latter, who was accustomed to paint hands in a very conventional manner. I wonder what the grandees of the court of Spain in those days would have thought of an artist's suggestion to a young prince or princess to remove shoes and stockings, so that he might make a more natural portrait!

No less charmingly natural in pose than the Princess Sophia Mathilda is the aristocratic but barefooted little lady who sits on the grass with profile view of the face, to represent "The Age of Innocence." Then, there is the shy little "Strawberry Girl," with raised apron and hands folded across her body, as she supports over the right arm the conical basket whose contents give the name to the picture. A replica—or as its owner believes the original—of this picture is owned by Mr. Henry Walters, of Baltimore.

"Muscipula," which is the title of the laughing little peasant girl exhibiting a mouse in a cage, is the only child portrait by Reynolds I have seen which seems to me unpleasant. The pose is easy and spontaneous, and the composition of the picture, with the expectant cat at the girl's elbow, is admirable, but there is a suggestion of cruelty mingled with the glee expressed in her face, which leaves a disagreeable impression.

We all are familiar, of course, with "Little Penelope Boothby." I do not think that it is generally known, though, that she was but six years old when she died—an only child. Her father, Sir Brooke Boothby, printed a book entitled "Sorrow, Sacred to the Memory of Penelope." No wonder he is said to have mourned for her until the last day of his own life; for although it is more than a century since the portrait by Sir Joshua was painted, I doubt if one of us to-day could gaze merely on the reproduction of the features of this demure little lady in the mobcap without feeling the sadder for the knowledge that she was cut off in the flower of her sweet childhood.

There is a picture of a little boy by Sir Joshua which has a tragic interest—that of the little fellow in "Pick-a-pack," who is being carried in that romping fashion by his pretty young mother, Mrs. Payne-Gallwey, an American—the only one, so far as I remember, who was painted by Reynolds. The boy never reached manhood, for he met a frightful death in a burning house. "Pick-a-pack" figures in a notable group of paintings of the early English masters owned by Mr. J. Pierpont Morgan.

No doubt Sir Joshua could not have painted children so well if he had not loved them well—the good, gentle, big-hearted old bachelor that he was! Undoubtedly he took great pains to understand his little sitters, and this must have contributed largely to his success. It is related that "the parents of the beautiful Miss Bowles had settled that their darling should sit to Romney, but Sir George Beaumont urged them to go to Reynolds. The little lady was shy and coy, so the painter was invited to dinner, so that she might get used to him. Reynolds came, and sat at table by the

daughter of the house. He paid her the most assiduous court, and showed her tricks. Her plate was juggled away and brought back from unexpected quarters. The child's



PENELOPE BOOTHBY. BY SIR JOSHUA REYNOLDS.

senses were dazzled, and the conquest was complete. She thought her captivator the most delightful of men, and was only too ready to be taken to his house the next day. She arrived in an ecstasy of expectation and delight, and gave herself up to Sir Joshua's blandishments. He seized the opportunity, caught the radiant expression, and made his little friend immortal."

But he never went out of the strict line of portraiture without more or less loss of prestige. Two or three years ago, New Yorkers flocked to Mr. Blakeslee's art galleries in Fifth Avenue to see "The Death of Dido." This is really one of his best attempts at classical composition, but notwithstanding its great charm of color and much good drawing, how thoroughly stagey and stilted they must have found it! But much worse is "The Infant Hercules" he painted for the Empress of Russia, probably the most labored picture that Reynolds produced. When Crabbe visited his studio while it was in progress, he was told by the artist that it was his fourth attempt. By the time the latter had finished it to his satisfaction—or perhaps it was otherwise—he said, "There are ten pictures under it—some better, some worse." The child Hercules himself is said to be superbly conceived and painted, but nearly all the other figures in the composition are unsuccessful, and the picture as a whole is undoubtedly a failure.

Curiously, while Reynolds was struggling with this herculean task in allegorical painting, so far beyond his powers, he amused himself with the lovely "Heads of Angels," a picture much copied by young lady artists visiting in The National Gallery. Miss Frances Isabella Ker Gordon was the original of all the members of this group. The children represented are not angels, but charmingly human. Nor can the well-known "Infant Samuel," which also is in The National Gallery, be truly called a religious picture. It is simply a nice little boy kneeling in his night-gown, saying his prayers. It is well to admire both pictures. No doubt their popularity is natural enough, for they appeal to the domestic sympathies of thousands of mothers, but it is a mistake to estimate them artistically beyond their true value.

MONTAGUE MARKS.

LONDON, Feb. 2, 1898.

THE STEWART SALE.



HE dispersion of a collection of modern paintings which included Fortuny's "Academicians Choosing a Model," Meissonier's "The Halt," Rousseau's "The Wood-Cutter," and easel pictures from Paul Baudry's brush, together with excellent examples of Madrazo, Boldini, Troyon, Corot, and many other famous painters, was an event of the first importance. If it were only for the opportunity which it afforded to study the great Spanish master of light and color—Fortuny—the exhibition of the Stewart collection at the American Art Galleries, prior to the sale, would necessarily claim an uncommon share of attention. But all the best painters of the modern Spanish school, to which, rather than to the French, Fortuny belonged, were well represented, and there were few important phases of modern art that were without representation of some sort.

From M. de Madrazo, Fortuny's brother-in-law, and himself one of the most distinguished lights of the Spanish school, we have learned some interesting particulars about the paintings by Fortuny in the collection. A number of them are the direct result of the artist's participation in the Spanish-Moorish war, to which he was sent by the Town Council of Barcelona, with letters recommendatory to the leaders in the field, Marshal O'Donnell and generals D'Olano and Prim. The young artist was present at two battles, and so absorbed in sketching and memorizing the picturesque groups and single figures, the strange landscape, and the marvellous effects of light, that, more than once, the bullets whistled past or struck the ground at his feet without his notice. He returned home with his sketches before the close of the war, but was again despatched to be present at the signing of the treaty of Tetuan. The decorative works which he was to have executed for the Council were never finished; but to these two visits to Morocco we owe some of the most splendid of Fortuny's works, and, among those in the Stewart Collection, "The Arab Fantasia," the "Café of the Swallows," "A Street in Tangiers," "The Arab Butcher," and others. In "The Fantasia," which brought \$12,000 at the sale, a trio of frantically excited Arabs execute a wild dance, twirling their guns over their heads or shooting them off into the ground, while a crowd of dusky figures, wrapped in white or color-

ed burnouses, look on with evident enjoyment. The background is a cavernous archway, the foreground is deep in shadow, and the half-crazed performers and their specta-

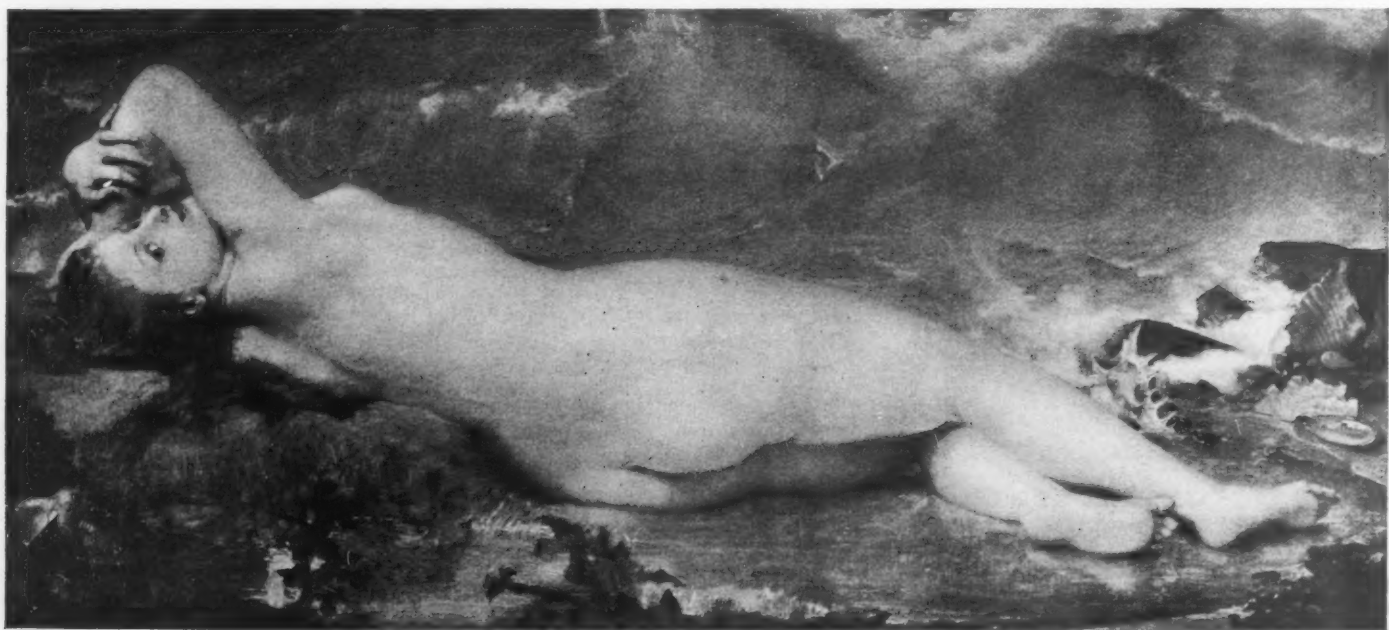


"THE HALT." BY MEISSONIER.

tors come out dark against the light, or brilliantly lit against the gloom. The buyer's name was given as "H. Harrison," which nom de guerre is said to cover the personality of a well-known New Yorker. "The Café of the Swallows" is in water-colors, and represents the interior of an Arab restaurant, with figures squatted against the tiled walls, and an attendant bringing coffee on a tray, seen through a Moorish arch. On the tierod that runs from pillar to pillar a number of swallows have settled to rest. It went to the same buyer for \$3100. The "Street in Tangiers," bought by Mr. W. A. Clark, of Montana, for \$5000, is a study of arched passages, open shops, overhanging balconies, and the usual motley crowd of Arabs. But the "Arab Butcher," for which the artist did not expect to find a purchaser, is in some ways the most remarkable of this series. In the centre of the picture, lying in a pool of blood, is the body of an ox just slain. A

nude figure leans over it, apparently to ascertain if the heart still beats; another beckons to some one in the distance, a black dog hurries about, his attention divided between the fresh blood and some offal; and the butcher, withdrawn under the shade of his awning, wipes his brow with the back of his hand. The background is a whitewashed wall, on which pieces of flesh are hung, mostly shaded by the unseen awning. To the right, past the corner of the wall, is a mass of dark foliage, with some indications of other buildings beyond. Fortuny's talent as an illustrator and his genius as a colorist are strikingly shown in his handling of this repulsive subject. Plainly, he was wrong in his belief that because of the subject no one would buy it. It is, in fact, far removed from the sort of realism affected by certain other artists and by some writers of note; for in the splendor of the light and color we lose almost all sense of the disgusting nature of the incident depicted. To Fortuny it was mostly a novel and stimulating arrangement in colors. It has now passed into the ownership of Mr. Stanford White, the architect, for \$2300.

Sent to Rome at the expense of the appreciative Town Council, Fortuny began there the painting which was the gem of the Stewart collection, "The Academicians Choosing a Model." In his early days, before the Moorish Episode, Fortuny had engraved on wood and etched; and all through his life he worked in several of the decorative arts, inlaying and forging metals, carving wood and ivory, and the like, and he was a passionate admirer and collector of such objects. In the old palace of the Colonna family at Rome he found a splendid chamber with variegated marble pillars, where, it is possible, the Academicians of St. Luke may have assembled in the closing years of the last century. At any rate, he has placed there a group of those bewigged and embroidered gentlemen who are appraising the points of a pretty model, posed on a marble table against a gorgeous piece of tapestry. The picture is not large, but it is as full of detail as a Meissonier, and is a wonderful display of skill in reproducing the textures, colors, and forms of all sorts of rich materials—a multitude of clashing notes, yet (with here and there an exception) all in harmony. This is the more remarkable as the picture was worked upon at several times, in Paris and again at Rome, where it was finished. Some slight accidental variations in tone are probably due to this cir-



"THE WAVE AND THE PEARL." FROM THE PAINTING BY PAUL BAUDRY.

cumstance. But it was felt, from the start, that the success of the sale depended very much upon the price obtained for this one picture. When, therefore, it was discovered that a buyer little known in New York was bidding against Mr. George Gould for its possession, the excitement grew intense; and when the unknown, the Mr. Clark already mentioned, secured it for \$42,000, the spectators broke out in loud applause. To Fortuny's stay at Rome we doubtless owe, also, the extremely clever sketch in monochrome, entitled "Corpus Christi." A huge crucifix, planted in the open square, is guarded on each side by helmeted soldiers with drawn swords. Behind them two drummers are beating their drums, and before it are some monks with lighted candles. The figures of the monks are given with a single blot of water-color each; and it would be difficult to imagine greater accuracy and sufficiency of characterization obtained with so small an expenditure of work.

After his marriage Fortuny settled at Granada, and stayed there during the Franco-Prussian war, engaged in painting the richly decorated courts of the Alhambra and the picturesque caves of the gypsies under the Alhambra hill. Several fine pictures and sketches of this period were in the collection. While at Paris, engaged on his painting of "A Spanish Marriage," Meissonier offered to pose for a figure of a cavalry officer which Fortuny wanted for his picture. Hence, the portrait of Meissonier in tight white breeches and big boots, and grasping an enormous sabre, which was one of the most remarkable in the exhibition as a piece of rapid and telling characterization. This little study in oils sold to Mr. H. W. Fargo for \$2300. Mr. Clark secured a small picture of "Gypsy Caves at Granada" for \$2200. The water-

color "Rosa Contadina" went for \$1100 to Boussod, Valadon & Co. Mr. H. Schaus bought the picture of "The Antiquary" for \$15,200. "The Arquebusier" brought \$2850, and "The Court of Justice, Alhambra," went to Mr. H. P. Whitney for \$13,000.

That the modern Spanish school has an existence quite apart from the French was evident at a glance at the paintings by other celebrated Spaniards. M. de Madrazo, some of whose recently painted portraits of distinguished Americans are just now on exhibition at Oehme's galleries on Fifth Avenue,

delightful harmony of color, went for \$5000 to the Marquis of Casa Rieva. "The Buffoon," by Madrazo's pupil, Santiago Arcos; Roman Ribera's "Café Chantant" and "Café Ambulant;" the brilliant landscapes by the whilom Spanish cavalryman, Martin Rico; Zamacois's "Infanta," with her big greyhound and grave guardian, and Vierge's pen-drawing, "A Bridle Path in the Bois de Boulogne," all show the tendencies of the school to witty anecdote, on the one hand, and sparkling light and color and clever handling, on the other. Madrazo and Ri-

bera, however, are more solid and serious than the rest, Fortuny always excepted.

The same qualities that must have attracted Mr. Stewart to the Spanish school appear also in the Italian, but with a difference. If the Spanish school is, as a whole, lighter and more amusing than the French, the Italians are, generally speaking, still less serious. This hardly applies, however, to Boldini, of whom several excellent landscapes, and two almost wholly French in feeling—"Clichy Square, Paris," and "The Beach, Étretat"—were in the collection. The latter was bought by Mr. S. P. Avery for \$1025. Of the dashing and showy Michetti there were three examples, none of them of the first order. But we must

hurry on to note some of the more important examples of the French school. Paul Baudry, the greatest of modern French academical painters, unfortunately left behind him very few easel pictures. Three were in the exhibition. "The Wave and the Pearl," well known through engravings, and one of the most admired examples of the master's talent, found no American buyer. It was bought by M. de Madrazo for \$8000, and will go back to Paris. A charming bather lies among the shells and seaweed on the shore, as if she had just been carried in by a wave, and the next,



"WOMAN AND PARROT," FROM THE PAINTING BY RAIMUNDO DE MADRAZO.

had in the Stewart collection several fine pictures of genre. A "Woman with a Parrot" was bought by the lucky Mr. Clark for \$3350. A "Woman with a Guitar," nonchalantly posed on a garden-seat, went for \$2500 to Mr. Isidor Wormser. The "Departure from the Masked Ball," a painting of medium size, full of animated little figures, was one of the great successes of the sale. Mr. F. A. Bell bought it for \$16,500. His charming "Pierrette," who has taken off her mask to show her pretty face, which with her dress of satin and ermine makes a



which is now curving over her, might carry her away again. For the instant she looks roguishly over her shoulder at the spectator. Baudry, it is said, got the idea from some

pretty maidservant looking out of a window) fetched only \$1100. Yet all these are such examples as particular admirers of these masters might covet. By Mr. Jules Stewart,

the son of the collector and the well-known painter of fashionable life, there was but a single picture, "Summer," a brilliant landscape with figures, which sold for \$1000. There were two fine still-lives by Vollon, a "Crystal Bowl with Fruit," which brought \$1700, and another fruit and flower piece, in which a monkey in the background is seen to be the cause of the picturesque disorder nearer the eye, which went for \$2100. The single example of the great German draughtsman, Menzel, "The Stirrup-Cup," sold for \$3375. It was paralleled as to the subject by one of Meissonier's two paintings, "The Halt," but the immense difference in feeling, expression, and treatment should be obvious to the most careless observer. The little Meissonier brought \$12,500. Another, a picture of wounded duellists, who have quarrelled over a

ings of old Italian armor, by Meissonier, were bought by Mr. Berckman, the purchaser of "The Halt," for \$1200 and \$1250. One of the surprises of the sale was the



"THE ARQUEBUSIER." BY MARIANO FORTUNY.



"ITALIAN PEASANT GIRL." BY MARIANO FORTUNY.

Persian story of a sea-fairy and a fisherman; but whatever the tale that it illustrates, the picture is one of the triumphs of figure painting in modern times. "Fortune and the Child," a reduced replica of the larger painting in the Luxembourg, also shows Baudry's ability to treat the nude without grossness or impropriety. It brought \$6500. His "Parisina," a charming portrait of a spirituelle young Frenchwoman, was secured by Bousod, Valadon & Co. for \$1000, a price far below its value.

We can give but little space to the several fine examples of the Fontainebleau school in the exhibition. The single Rousseau, "A Wood-cutter in the Forest of Fontainebleau," went to the firm just mentioned for \$7450. The foliage of the oak-trees, the thick herbage of the foreground, the distant country seen through an opening in the wood, are treated in the artist's most painstaking manner. Two paintings by Corot, "Ville d'Avray" and a "Sunset," are in his late idealistic manner. Mr. Wormser secured the latter for \$6200, and Mr. E. Brandus the former for \$5000. Of Troyon there were four very fine examples, one of which shows his favorite flat landscape of la Toncques, with cows resting in the rich grass of the foreground, which brought \$2600. "A Woman Feeding Chickens," \$6200; a "Lane" winding among trees, \$13,700, and "A Cow Among the Cabbages," a good example of his usual color harmony of clean red and glaucous green, went to a French buyer for \$12,000.

For lack of space, masterpieces which do not lend themselves to classification must be passed with mere mention. Mr. Clark got Alma Tadema's "Roman Youth Reading Horace" for \$3950. Bonnington's "Old Paris" brought but \$375. Decamps's somewhat melodramatic "Death and the Woodman" went for \$2750; Stevens's "Alsace" (a

game of cards, went for \$9000 to Mr. Fargo. Two elaborately finished draw-



PORTRAIT OF MEISSONIER. BY FORTUNY.

large price (\$15,000) paid by Mr. J. F. Sutton, of the American Art Association, for "The Village Politicians," by Wilhelm Leibl. But Mr. Sutton usually knows what he is about. Leibl is much better appreciated in Europe than here. He is the acknowledged head of the German naturalistic school, as Courbet, whom he greatly admired, was of the French. The picture is a powerful, absolutely truthful study of a few peasants listening to the reading of a newspaper, a subject lifted out of the commonplace by the artist's skill alone. ROGER RIORDAN.

THE LOAN COLLECTION of paintings at the Union League Club of Brooklyn, to which we referred in our last number, was a very successful one, over one hundred and twenty pictures being hung, and the average of merit being much higher than has been customary at Brooklyn exhibitions. Mr. R. M. Shurtleff's forest interiors, portraits by Gilbert Stuart and Charles Wilson Peale, Mr. John La Farge's views from Pacific Islands, a landscape by Mr. Horatio Walker, and examples of Corot, Diaz, Henner, Ziem, Madrazo, Monet, Bouguereau, and other more or less famous painters, filled six rooms of the handsome club-house, and were enjoyed by throngs of visitors.

MORE than half a hundred water-colors of English, Italian, and German scenery, by the Baroness Helga von Cramm, have been exhibited at Wunderlich's gallery. The artist shows a considerable facility in the handling of the medium. She aims at brilliancy of color, and avoids the use of Chinese white, and those effects of solidity and atmosphere which are better suited to oil painting than to water-color. Among the most attractive of her landscapes is a view of an Alpine glacier and a Venetian sunset.

EXHIBITIONS.

THE WATER-COLOR SOCIETY.

The galleries of the National Academy of Design have seldom held a better display of water-colors than that of the thirty-first annual exhibition of the American Water-Color Society, open from January 31st to February 26th. While there are not many pictures of great note, and some artists to whom we ordinarily look for excellent work have sent contributions of comparatively little merit, the general average is good, and there is hardly a drawing in the entire exhibition which is not worthy of a place. It by no means follows that the best things are those in the best places; but, though some good pictures are skied, there is no downright bad work in a place of honor. The corridor is almost given up to flower-pieces, and is gay with Frieda Voelter-Redmond's "Geraniums," Paul de Longpré's "Roses," "Dogwood Blossoms," by Virginia G. Brandreth; "Jonquils," by E. H. Holgate; "Violets," by C. Goodyear; "Parrot Tulips," by Amy Cross, and "Primroses," red and white, by L. Lawrence Ames. Most attractive of all is a modest drawing of white roses in a tall glass vase, by J. M. Culbertson. In the galleries, figure-pieces predominate over landscapes, both in numbers and in merit. Unquestionably the best picture in the exhibition is Mr. Horatio Walker's "Milking: A Summer Morning." In the foreground, in the shadow of a grove of trees, and still wet with dew, a woman is milking a cow, while another is standing patiently by, waiting her turn. On a wooden platform near by are a couple of milk-cans. In the distance we see the roofs and smoking chimneys of a village; and, above it, the morning sky is dappled with pale orange and purple clouds. But no description of the subject can do justice to the artist's treatment of it. He has not only rendered the sentiment of the scene with rare truth and delicacy, but he has made a picture which attracts and holds the eye by its decorative qualities, and which satisfies the critical judgment by its sound construction and skilful handling.

In most of these respects, Mr. Charles C. Curran's "Dance of the Dryads" fails to come up to our expectations. The artist's miniature method is not well adapted for work on a large scale; but he shows in several smaller pictures a refinement and a grace which are entirely wanting in this large composition. His "Pomona," a pretty girl, not overburdened with her red drapery, who is shaking down the ripe apples from a laden branch, and his "Autumn Mists," personified by a gauze-clad beauty with a smoking torch, are far more pleasing and more worthy of the position which he has attained. Another man who has fallen short of what might fairly be expected of him is Mr. George H. Clements, whose brilliant bits of color from the West Indies, and whose cleverly drawn groups of workmen and idlers in city streets and squares, shown at former exhibitions, were decidedly better than his rather labored group of "Arab Acrobats." He is

much more himself in a simple study of "Rusty Buoys," their rich, ochreous color contrasted by the patch of blue-green water beyond them to the left. But though this is excellent in color, light, and handling, it shows nothing of that sense of proportion and arrangement which is manifested in his other contribution. The visitor to the present exhibition who has not seen any other work by the artist must credit him with the ability to confine the merits and avoid the faults of these two drawings.



PENCIL DRAWING BY LUDWIG KNAUS.

Mr. F. S. Church's comical association of white bears, a young woman, and a frying-pan is more suggestive of the late Lewis Carroll's "Alice in Wonderland" than Mr. Childe Hassam's picture which bears that title. The latter is a clever sketch of a young lady in navy-blue gown and a Tam o' Shanter, who is reading a novel in a secluded nook among the rocks. The title, we suppose, is an afterthought, suggested by the recent death of the famous teller of fairy tales; but the young woman in the picture is more likely to be deep in Madame Sarah Grand's

last volume than to be lost in any wonderland whatever.

There are interesting figure-pieces by Mr. Walter Satterlee, Mr. Harry Fenn, Mr. C. D. Weldon, Mr. Frederick W. Freer, and others, but we must pass on to the landscapes, which, though not so important as usual, demand a share of attention. Mr. James D. Smillie's romantic scene, "Vineyards near Ravello, Italy," is, perhaps, the most interesting as a composition. Ruined arches, towers, and terraces dispute the foreground with vines and cypresses, and in the distance a little village, with its campanile, stands among the vineyards that run up to the foot of a great crag.

There are specimens of Mr. F. Hopkinson Smith's well-known manner of seeing Constantinople, of Mr. Van Boskerck's views of English scenery, of Mr. Weldon's Japanese impressions, and Mr. Thomas Moran's Rocky Mountain phantasmagories. Mr. Walter L. Palmer has, for once, abandoned his opalescent snows for "October Haze" and yellow "Rye Fields." In Mr. W. L. Lathrop's picture, "A Brook," a shining stream winds through a lonely little twilight valley. The Evans prize of \$300 was awarded to Mr. C. Harry Eaton for his larger landscape of the same name. Mr. Eaton's picture is pleasantly gray in tone, and is well composed—a large tree, reflected in the quiet water, being the dominant object in a flat, lowland landscape. Mr. Charles W. Jeffreys's "Waste Land," Mr. Frederick B. Williams's "Near Rutland, Vermont," Mr. Alexander Schilling's "Morning Mist," and Mr. James Henry Moser's "A Cornwall Barnyard" have serious qualities that would all entitle them to more than this summary mention, if space permitted; and the same must be said of Mr. Harvey Ellis's "The Mill," Mr. C. Campbell Cooper's "The Day of the Regatta, Venice," and Mr. Fernando A. Carter's "Amsterdam."

THE painting by Mr. Edwin A. Abbey, A.R.A., shown at the Avery galleries from January 24th to February 5th, was a decided advance upon his former efforts in historical painting, and may be said to place him in the front rank among living practitioners of this most difficult branch of art. The subject is the well-known scene from "Hamlet," in which the mad prince interprets the action of the players. These last do not appear in the picture. We are supposed to be looking from their direction toward the barbaric throne of blue and gold, where the guilty king and queen draw apart as Hamlet, reclined on a wolf-skin in the foreground, tells the story that awakens remorse. The figures are a little less than life size, and are painted with a freedom and a spirit far beyond the best of the artist's large compositions for the Boston Public Library. Mr. Abbey's antiquarian tastes are evident in the details of the costumes, and of the carved and painted throne; and these furnish him with a richly and powerfully colored background, upon which Hamlet's "sables" and the fair Ophelia's white robe do not make too strong a contrast.

EXHIBITIONS.

AMONG the two dozen works by painters of the old English school, on exhibition at the Fifth Avenue galleries of Arthur Tooth & Sons, are examples of Reynolds, Lawrence, Romney, and others of a quality not often seen in America. The best of three portraits by Reynolds is that of "Lady Claremont," in which, though some of the glazes have vanished, the scumbled undertones, on which so much of the charm of Reynolds's color depends, are well preserved. The "Captain Winter" is interesting as a composition, a dark tree serving as background for the officer and his horse, while, in the open space to the left, a party of his men are engaging in a skirmish with the enemy. It is unlikely, however, that any but the principal figure was painted by Reynolds. One of the two Lawrences, the portrait of William Locke, from the Augerstein collection, is, probably, the best Lawrence in the country. It is, at any rate, a most spirited bit of painting, in color, drawing, and handling, in marked contrast to the full-length portrait of Lady Maria Oglander, which is in Lawrence's most conventional manner. There is an interesting Romney, in his usual pleasant whites and grays, relieved by the fresh, pink tones of the flesh of the sleeping infant. Two other excellent portraits are those of Alexander Frazer Tytler (Lord Woodhouslee), by Sir Henry Raeburn, and Dr. Wolcott (the satirist, "Peter Pindar"), by James Opie. Of the landscapes, the best are a small Bonnington and a little "River Scene" by Constable. In the Morland, "Market Scene on the Coast," the figures are well drawn, the composition interesting, and the general tone good, yet it is not a first-rate specimen. But a collection which contains a really good Reynolds, a capital Lawrence, and fair examples of several other old English masters, is well worth seeing.

THE portraits by M. Raimundo de Madrazo, which have been shown at Oehme's gallery, are all of people well known in New York society. The artist's clever and sympathetic touch is, perhaps, most evident in his portrait of Mrs. Kane, *née* Miss Schermerhorn, whose fragile and delicate type of beauty he seems peculiarly fitted, by his personal temperament, to transfer to the canvas. The elaborate costume of silk and lace, the embroidered and jewelled collar, the bouquet of variegated pinks at the corsage, are treated with adequate care, but do not hold the attention a moment from the face. The portraits of Miss Jennings, of Miss Schermerhorn, sister of Mrs. Kane, and of Mrs. H. P. Whitney are almost equally interesting, as are those of Mrs. James A. Garland, Jr., Mrs. Oliver J. Jennings, Mrs. Roebling, and Mrs. Dorothea Wolf. That M. de Madrazo can paint the male figure and features with becoming strength is shown in his portraits of Dr. W. M. Polk, and of Mr. W. F. Roebling and Mr. A. Blumenstiel.

SIGNOR ANGELO DEL NERI has long been known to connoisseurs by his successful and artistic reproductions and imitations of antique bronzes, which, however, have been little seen in this country outside of museums and a few private collections. Some admirers of his work, among whom are Mr. Augustus St. Gaudens, Mr. Stanford White, and Mr. T. B. Clarke, have induced him to visit New York, and on February 10th a small loan collection of his bronzes and other works in metal was placed on exhibition in the art gallery of the Union League Club, when Signor del Neri explained to those who were present the processes by which he secures his remarkable results. Having been concerned with Professor Castellani in the excavations carried on by the latter in the neighborhood of Rome, he obtained for him-

self a share of the discoveries, among which were objects in bronze and other alloys of Etruscan or Græco-Roman origin. Some fragments of these he has had analyzed, and from the formulæ thus found he has compounded the metals used in his reproductions. In casting, he follows a modification of the "cire perdue" process, which gives the closest possible approximation to the original forms, but only a very small number of proofs. The various patines of the antique bronzes are imitated by burying the reproductions in earth impregnated with certain salts and acids, which after a few months gives a close approximation to the colors of the originals, varying according to the composition of the metal and the chemicals used to accelerate the action of the damp earth. But Signor del Neri is not a mere imitator; he is a true artist in his way, and many of his patines are more pleasing to the eye than those of the real antiques, some of which were exhibited. Among the objects shown were the unique bronze reproduction of the Esquiline Venus; reproductions of the statuette of Silenus, from Pompeii; of the female head (of Venus) discovered at Olympia, the Hypnos head in the British Museum, the head of Augustus in the Vatican, and many specimens of antique work in silver and white metal from the excavations of Pompeii and Herculaneum.

MR. W. BAER had some excellent miniatures on ivory at Knoedler's. Mr. Baer does not believe in mere finish for its own sake. Delicacy of handling is necessary when the work is on the small scale of a miniature, but he does not set much store by the sort of execution that, to be appreciated, must be examined through a magnifying-glass. For freedom of touch and artistic conception he is to be classed with the miniaturists of the last century, such as Cosway and Blavender, than with those of to-day. His portraits, especially one of a nude child in this exhibition, have the qualities of character, handling, and color that we look for in a large painting; but even more pleasing are his ideal compositions.

PASTELS by Mr. A. B. Wenzell, about half of them fanciful compositions, of a Grecian or a Gothic cast, very brilliant in color, well composed, but drawn as it might happen, were shown at Keppel's gallery. "The Posing of Vivette" takes place, we are led to suppose, in "The Isles of Greece," where the marble crops out in terraces and colonnades; she falls into a "Reverie" in a violet-colored robe; strides forward with uncertain step as "A Bacchante," joins a gauze-clad procession in the meadow before a marble shrine, plays the forlorn "Ariadne" prone on a marble slab, throws herself on the grass to listen to "Pan's Piping," and turns over, when she has had enough of it, to indulge in "Day Dreams" of a gayer complexion than her initial reverie. The series, if carried out with a little more attention to form, and held together by some architectural device, would make a very pretty decoration for a room.

THERE has been a plethora of small exhibitions this month, and the New Yorker whose duties or inclinations have led him to see them all has been a busy man. At Avery's the Abbey-Kemble exhibition has been followed by one of a number of illustrations of episodes of the American Revolution, organized by Charles Scribner's Sons. The usual yearly display of newly acquired illustrated works has been made at the Mercantile Library. The Metropolitan School of Fine Arts has held a loan exhibition at its rooms. Mrs. J. Francis Murphy showed a number of her pastel studies at her studio. Mr. George Burroughs Torrey has exhibited a number of his portraits and other paintings at the Waldorf-Astoria; a collection of Mr. Chartrain's portraits has been seen

at Knoedler's gallery; and the Wool Club has been holding a loan exhibition of paintings in the Wool Exchange Building.

THE COLLECTOR.

WHAT CONSTITUTES A CONNOISSEUR.

THE collector, through constant weeding out of his collection, comes sometimes to stand as a final authority on some branch, or medium, or master which he has made his particular study or concern. Bronzes, porcelain, book-binding, sculpture, etching, painting, and pastel—each has its special devotee; and these men seem, at times, raised up to conserve for the world the masterpieces in each art. Such collectors become guardians of the high things of life. The sure taste that is bred by contact with the best productions of art precludes almost the possibility of error in judgment concerning a thing of beauty. Your connoisseur must have "an eye that winces at the false, but loves the true." His greatest merit lies not in possessing many fine things, but in not possessing a single poor one.

With us, collections and collectors are in the process of making. It is a most encouraging condition; for few people show a greater readiness to learn in these high matters than our own. It is unjust, at present, to judge severely; but we may hope for the time when the most stringent criticism need not be feared.

The connoisseur should be able to detect the sources, in addition to those of nature, from which the artist has evolved his style. A review of the art of the past will scarcely fail to reveal the fact of some dominating influence or influences which have, in the course of his career, captivated the mind and tempered the method of the painter of to-day. This may in no way detract from his originality, but may, on the contrary, attest the breadth and virtuosity of his art; for all good art is founded more or less on what has gone before. It is a part of the province of the artist to rescue for the future the best that the past has produced, by perpetuating in his work some of its most changeless traditions; and it is the privilege of the connoisseur to note this effort of the artist, and to herald its accomplishment.

It was a French writer and connoisseur who said of a notable achievement in recent portraiture: "To be capable of such a canvas, he (the painter) has had to assimilate a little of the fire of the old Spanish masters, surprise the subtlety of the great Italians, know and practise the curiosities of impressionism, dream before the icons of the basilicas of Ravenna, and read, and think." The writer of this must have done much the same in his own way, preparatory to signaling a masterpiece with such keenness of insight.

The connoisseur thus stimulates by his encouragement the efforts of the artist, and helps to enlarge the circle of appreciators to whose intelligent approbation he looks for his reward.

FRANK FOWLER.

THE DANA PORCELAINS.

THE splendid collection of Chinese porcelains formed by the late editor of The Sun which will be sold at auction February 24th to 26th, is admittedly the richest in perfect specimens of "single color" vases in this country. Among the finest pieces are a great "black hawthorn" (plum-blossom) vase, a blue "hawthorn" ginger-jar of the finest quality as to paste and glaze, a large "iron-rust" water-vessel, several magnificent specimens of "Imperial yellow," and the first specimen of the "peach-blow" ware ever brought to this country. The next number of The Art Amateur will contain a full report of the sale.

SOME OF THE IMPORTANT
PICTURES FROM
THE STEWART COLLECTION.



"THE REST AT THE STUDIO." BY GIOVANNI BOLDINI.



"THE BEACH AT ETRETAT." BY GIOVANNI BOLDINI.



"THE PIERRETTE." BY MADRAZO.



"VENETIAN CANAL, WITH VIEW OF VERONESE'S TOMB." BY MARTIN RICO.



LANDSCAPE PAINTING.

SUGGESTIONS FOR COPYING THE HOLLAND SUN-SET IN OIL, WATER AND PASTEL COLORS.

FOR the study take a suitable sized piece of Whatman's paper ("not surface," one hundred and forty pounds), which means a surface neither rough nor smooth, and a weight of one hundred and forty pounds to the ream. This surface is agreeable to work on, and the weight is such that it does not need to be stretched, and it will take large washes without cockling. First tack on a board with thumb-tacks, and then wet the surface of the paper thoroughly with a sponge or brush, and then dry it until it shows no shine when held up to the light, leaving the surface evenly damp. Commence with the sky, putting in a wash of Cobalt, leaving out the clouds, presuming, of course, that you have made a slight pencil outline to indicate their position.

Then put in the clouds with a wash of Cadmium and Rose Madder, putting more Rose Madder and less Cadmium as you go down, and touching in, while it is wet, a purplish gray, composed of Light Red and Cobalt. Continue down with a thin wash of Cadmium, mixing in a little Cobalt for the greenish tone and a little Light Red to the horizon. Then, while the paper is still moist, but not wet, touch in the distance with Cobalt and a trace of Light Red. The water in general reflects the tones of the sky, and the same colors should be used, but have them a trifle lower in tone, as water always absorbs a certain portion of the light.

The mill is put in with a mixture of Vandyke Brown and Olive Green. The sails are touched in with Light Red and Vermilion. For the roofs use Light Red. The sails of the boat are put in with Vandyke Brown and Light Red with a little Blue. The boat itself needs Raw Siena and Vandyke Brown. For the green on the mill use Viridian. The green of the trees is composed of Viridian and Olive Green. For the stems of the trees you will need Vandyke Brown. The front of the building reflected in the water needs Indian Red and Vandyke Brown, and for the sides of the buildings you will use Light Red and a trace of Blue.

The road is painted with Yellow Ochre and the grass with Viridian and Olive Green, softened with a little Rose Madder. The rocks in the foreground are put in with Light Red and Cobalt, and the reflection of the windmill is touched in with Olive Green.

Before commencing to work, the whole subject should be lightly sketched in, not absolutely in all details, but sufficiently so that you may have no difficulty in finding the place of things when putting in the washes. It is a good idea to draw in as much as possible with the brush and water-colors, as too much pencil and rubbing out is apt to injure the paper and prevent the washes from going on smoothly, thus giving your work a very dirty look.

FOR OIL COLORS: Select a canvas with a good tooth (which means a surface that will take the color from the brush readily) and as nearly white as possible. Use the same colors as in water-colors, except that almost every color is mixed with white. Commence at the top of the sky with a mixture of Cobalt and White, then touch in the clouds with pure White, mixing in a little Cadmium and Rose Madder, painting the gray of Cobalt and Light Red while the clouds are wet. Paint in the mill and the trees and houses, and then the sky up to the edges, breaking them into each other to give a soft effect. The reflection of the mill in the water can be rendered by Burnt

Siena and Viridian with a little White. It is always understood, in painting in oil colors, that if a color by itself is too dark, it is to be lightened to the right shade with a little white.

In doing this subject in pastel, select a velvet board and commence with the mill. Draw the subject in with some hard pastel that will go in well with the subject when it is finished. Do the solid parts of the picture first, finishing with the sky and water. Try to get the color as nearly correct as possible at once, rubbing just enough to give the required softness, but not so much as to make the colors dirty.

J. J. REDMOND.

DRAWING IN CHARCOAL.

WHEN it is possible to draw or sketch on a fairly large scale, no material is so convenient as charcoal or gives better results. It is a modern art. It does not appear that the old masters made any further use of charcoal than to sketch in their compositions, as a first step toward painting; but, little by little, painters discovered its utility for sketching and studying from nature, and in the present century it has come to be practised for its own sake, and there have been artists whose reputations rest more on their charcoal drawings than on their paintings. It is, however, as a rapid, facile, and effective medium for sketching, whether of landscape or of figures, that charcoal is of most service. Mr. Horatio Walker's excellent studies of pastoral life, like some of Millet's and Troyon's, show what can be done with the figure and animals; while Appian, Lalanne, and other well-known artists have made use of charcoal in preference to all other media in landscape work.

As this article is intended to give some little instruction to those who have not yet made trial of charcoal drawing, we do not hesitate to say a few words on the materials to be used. Paper specially made for charcoal drawing may be had of various tints at any artists' furnishing store. Some indication of the general tone of the subject may be given by the simple choice of the paper. For a sunny afternoon landscape, a light yellowish or greenish tone may be chosen; for ordinary landscape effects a bluish gray; in a figure subject, perhaps a dull pink may convey some notion of the color; and a darker gray, on which the lights may be put in with chalk or pastels, may answer best for interiors and for deep-toned subjects generally. It is, therefore, well to have a choice of paper at hand; but if the choice is limited, nothing can be much easier than it is to deepen the tone of the paper by simply rubbing the stick of charcoal lengthwise all over it before beginning work. Many artists prefer to do this, in fact, because it enables them to work by taking out lights and putting in darks at will, as will be explained a little farther on. The paper is usually fastened by drawing-pins upon a board or stretcher; but it tears more easily than ordinary drawing-paper, because of its softer texture; and for an elaborate study, it is better to have it carefully mounted. The student is strongly advised to work on as large a scale as possible—a whole sheet of paper for each drawing. A sketching easel strong enough to hold the drawing-board or stretcher firmly is, therefore, almost necessary.

As for the charcoal itself, get the best, which is of French make, and comes in two kinds—large sticks of soft charcoal, useful in shading large masses, and a smaller and harder kind for details and outlines; but it should never be hard enough to scratch or indent the paper. A bit of linen or cotton rag and a soft rubber will be useful.

Let us suppose that the reader has ob-

tained these materials, and is ready for work. Much will depend, as always, upon his choice of subject. He will be wise, as a beginner, to choose something in which the masses are large and striking, and the interest of which does not greatly depend upon small details. The trunk and lower branches of a large tree; rocks or houses in shadow; figures or animals relieved frankly in dark upon light, or the reverse, are the best subjects. But it is not to be supposed that nothing more than the general effect is to be aimed at. On the contrary, a very considerable deal of modelling, much delicacy of gradation, and crisp lights and darks are more easily obtained in charcoal than with any other medium. The practised artist introduces all of these as he proceeds with his work, rubbing in the charcoal lightly or vigorously as required, spreading it and making the texture more even with the rag, taking out soft lights with the tip of his finger or with the thumb, sharper lights with a clean piece of rag rolled up to a point, and getting back to the color of the paper, if necessary, with the rubber. It is easily possible to go even farther, if a tinted paper is used; for then the high lights can be put in with a little white chalk or Chinese white.

But the student will do well to set about things a little more methodically. Let him, first of all, gain the general tone by choosing a paper a little too light in itself, and covering it down with charcoal rubbed on lightly, lengthwise of the stick. The softer charcoal is to be used for this purpose. This is to be spread to a more or less even texture with the rag. If the general texture of the subject is very uneven, as in a forest interior, it may be well not to use the rag at all at this point; but if the subject be an open landscape with much sky and level water, then it will be well to spread the first tone quite evenly. But the work should be done with a light touch, so as to permit of further lightening the tone as the work proceeds, and in order, also, not to wear away the surface of the paper.

Upon the general tone thus obtained the student will block out the large masses of his subject, attending strictly to proportions and the directions of the masses, but very little to detail. He should look for masses of tone; as, for instance, the trunk of a tree may be the darkest mass, the foliage the next darkest, the ground on which its shadow falls the next; and then the background, the sky, and the sunlit part of the foreground. All these, if they present anything like definite shapes, will be first blocked out lightly, and then the exact values will be rubbed in with the flat end of the charcoal, each shade lighter than the preceding, following nature. If a tone is too dark, or if its texture is too coarse, it can be reduced by means of the rag used very lightly. In putting on the tones the outlines will be rendered more correct.

Next comes the modelling of these larger masses, which are always lighter in some places and darker in others than their general tones. The student will have been careful not to make even the darkest of them—the tree-trunk, we will say—absolutely black all over. He will, therefore, be able now to add some vigorous touches for the shadows under the branches and the hollows of the trunk, and perhaps the crisp darks among the leaves. Then he will take out the reflected lights that give roundness to the trunk and branches with a touch of his finger or of the rag, and thence he will pass on to model, in like manner, the foliage (caring only for the masses and not for separate leaves), the foreground, the distance, and, lastly, the sky. Characteristic and telling details only may be put in at the very last with the finer and blacker charcoal, or, if light, may be taken out with the corner or edge of the rubber.

ROBERT JARVIS.

HORATIO WALKER.



THE most original art of this century is that which has concerned itself with the painting of nature and of rural life. We do not undervalue modern historical and decorative painting in saying this, for these are necessarily more affected by tradition than the art which takes its subjects directly from nature. But the latter, too, may be, in its way, ideal; there is more in nature than the mere naturalist finds there; and the demonstration of this fact we owe, in large measure, to poets and artists of the nineteenth century—to Wordsworth and George Sand; to Rousseau and to Millet. Posterity will add to such names as these that of the subject of this article.

Horatio Walker was born in 1858 in the village of Listouel, in the Province of Ontario. It is his regret that he was not brought up upon a farm; but, perhaps, if he had been he might have had less leisure as a boy to remark, and admire, and grow to love the pictorial aspects of farm life. The scenery of the lower St. Lawrence, especially on and about the Isle d'Orléans, is eminently of the pastoral sort. The neighboring mountains, across the river, are not very picturesque; and the eye that seeks expressive forms and harmonious colors is attracted to simpler and more homely scenes. These, however, it finds in rare perfection; for the French-Canadian population live on good terms with nature; they are not possessed with that passion for artificiality and that detestation of all wild growths which make the surroundings of many American farmers' houses so vulgarly repellent. The people themselves are fitted to their life. They do not feel restless and out of place in both city and country. They are a remnant of old France, that has escaped the Revolution and the pressure of modern economical conditions; and they and theirs not infrequently remind one of those occasional touches of nature that still keep alive our interest in the artificial pastorals of Boucher and Fragonard.

Among these simple folk, and in their old, balconied houses with high gables and exterior stone stairs, in their spacious court-

yards, surrounded by picturesque outbuildings, and in their meadows, and woods, and uplands, Walker's boyhood was passed. He cannot remember when it was that he began to sketch and paint what he saw. The gift of artistic vision was born with him; for his very earliest sketches show nothing of that embarrassment, caused by the inability to choose among the mob of impressions, which so troubles most artists at the outset of their career. Those early sketches, of course, show inexperience, but no hesitation as to what the young painter wanted to do. And his desire and his personal way of looking at things have never changed essentially. He has only developed the style that was born with him.

determines the point of greatest interest, and the degree of importance to be given to other parts of the picture. It is for this reason that we call him an idealist. He himself would insist that the term so used is only a synonym for artist, and we agree with him. In sketching, Walker uses various media—charcoal largely for the figure, water-colors, oils, and lead pencil for quick studies of detail; but these last are usually fixed with a few slight washes of color; and, in general, he does not separate color from form. But that he can make very expressive use of the line is shown by his rapid memoranda of sheep and other animals, and of peasants at their work—ploughing, sawing

wood, tilting up the harrow in turning about at the end of the field. His practical acquaintance with all the work of a farm doubtless aids him here; for, although reared in a small town, he has now, for a long time, farmed a few acres in summer, doing most of the work himself. He does not find that it interferes with his painting; rather the contrary, for it keeps him in good health. Most of our illustrations are taken from his studies, each of which has been done for a definite purpose. "The Sawyer" is, in the main, a study of action; the pressure of the raised foot upon the log and the action of the body and arms in driving the saw were the principal facts to be recorded; but there are definite indications of the color scheme and the formal composition of the picture which the artist saw in the subject. Notice how the several dark masses of roof and trees in the upper half of the picture, with



"THE SAWYER." FROM THE CHARCOAL DRAWING BY HORATIO WALKER.

It is, on that account, more difficult to write of him than of an ordinary painter; for there have been no well-defined steps in his career. He is nobody's pupil; he has gone through no regular course of study, and it is not possible to point to any marked change of manner as distinguishing such or such a period. Notwithstanding the variety of subjects which he treats—the figure, animals, landscapes, interiors—there is a unity about all his work that makes it easily recognized as his. His sketches and studies from nature are, however, marked by a literalness that is not characteristic of his finished pictures. In the latter the pictorial idea has full sway; it dominates the composition,

the contrasting bit of bright sky over the chimney, are opposed to the middle tints of the foreground, and all are held together and harmonized by the play of light and shadow on the figure. The man ploughing with oxen has less pictorial value in itself—it was made for use in a composition. The sheep from the artist's sketch-books may serve to show in what manner he notes down the movements of animals, now indicating the entire form with a few strokes of the black lead-pencil, now working out the details of a part. The head of the old man may be taken as a type of the "habitants du pays." It were easy to trace certain affinities between Walker's art and that of other

painters of this and the last century. He is an admirer of the older English school, of Constable, Gainsborough, Morland, Reynolds. Some of his subjects may recall Jean François Millet's. His manner of seeing, broad yet subtle, reminds one a little of the modern Dutch painters at their best. But his personality is not merged in the characteristics of any school or group. It cannot be said that what he gives can be obtained elsewhere. No Dutchman, or Englishman, or Frenchman has ever painted just like him; and it is not possible to convey an idea of his work by reference to theirs. Our illustrations will do more to that end than any words, but these, again, can give no sense of the charm of his color. The owner of a painting by Walker will never grow tired of his possession. It is a treasury of subdued yet clear harmonies, of mystery which is order half revealed, of tones and suggestions of form which convey hints of things that affect the other senses—the smell of the earth, the feel of frost, or rain, or wind. Yet this mystery and suggestiveness is not gained by the sacrifice of anything that should be expected of the painter. There is no one more easy to apprehend and to follow to that point where Nature herself begins to play hide-and-seek with our senses and understanding. It is safe to say that his pictures will be more and more sought after as a wider public learns to appreciate their merits. Among the principal collections which already contain examples of his work are those of the Hillyer Art Gallery at Smith College, Northampton, Mass.,

which owns a capital "Farmyard," with a pig and litter of young; Mr. Ralph H. Plum, of Buffalo, who has an excellent "Cow Grazing" in a woodland pasture; and Mr. E. Montross, of New York, who has an "Even-

A FIXATIVE FOR CHARCOAL.

As charcoal rubs off the paper as easily as pastels, it is necessary, as soon as a drawing is finished, to "fix" it. This is done by spraying it with a liquid called "fixative," which is to be bought in the shops, along with the atomizer for applying it. All fixatives have the defect that they deaden the color and reduce the modelling; therefore, the less used of them the better, so long as it answers the purpose. The "fixative Meusnier" is the best. It should be applied at the back of the drawing, and so little at a time that it will not show as a liquid on the surface. In this way the particles of charcoal are, so to say, gummed to one another, and do not so readily part company with the paper. When a drawing is properly fixed, it is possible to work over it, but the result is never quite so good as in a drawing which is finished before fixing.

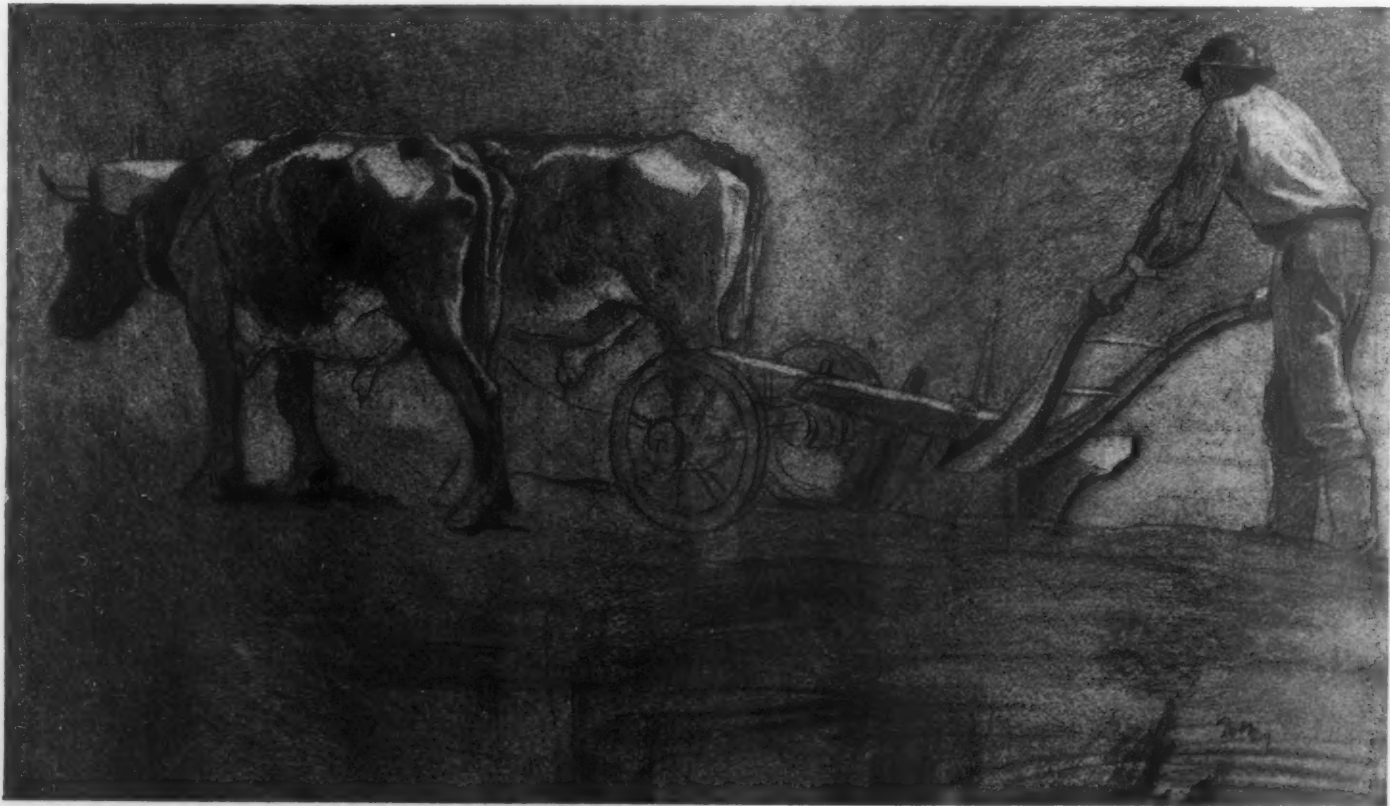
For a very dark subject with confined lights, as an interior into which the sunlight enters, it may save time and be otherwise advisable to use a dark gray paper. In this case it is best to work on the dark part of the subject first, reserving the lights. The shadow part should, in fact, be finished and fixed before attacking the lights with chalk or Chinese white, for the reason that either of these is very readily altered by the fixative, while the Chinese white, especially, does not need to be fixed. The white should be used with great delicacy and judgment, for nothing is so apt to spoil the whole effect of a drawing as crude and glaring lights.



FROM THE SKETCH-BOOK OF HORATIO WALKER.

ing," a ploughman leading home an ox after the day's work, a fine "Sheepfold," an important composition which has been beautifully etched by Alexander Schilling, and a "Woman and Cow" with a gray twilight sky that is worthy of Corot.

R.



"PLOUGHING," FROM THE CHARCOAL DRAWING BY HORATIO WALKER.

SUGGESTIONS FOR COMPOSITION.

WHILE it is a recognized fact that the careful study of artistic composition is necessary to ensure the success of an art student, it is surprising what a large number of young men and women are working in the schools of the metropolis without devoting to this subject one moment's serious thought. They work at art as though they were learning a trade. They learn the technic, which when they have mastered they can put to no practical use. When urged to devote some portion of their time to composition, they reply, "It is not worth while." This, however, is a great mistake. It is true that only a few persons of exceptional talent can make a fortune for themselves by painting easel pictures. There are, however, open to all who wish to make practical use of their work several branches of art, in any one of which there is for the careful and diligent worker great possibilities. In order to succeed in any of these a knowledge of composition is indispensable.

There is a very general impression among students that the acquirement of the knowledge and art of composition comes through instruction. A teacher can impart the principles of composition and criticise their application, but that is all. A young girl in an art class being once asked why she never made compositions, replied, "I can't; I don't know how." With a look of mingled pity and amusement, the instructor asked, "Do you mean you have no ideas?" Composition in art is simply the artistic expression of thought, and we never know what we can do in this direction until we have tried over and over again.

The first thing is to have a clear and well-

defined idea. No one would sit down to write an essay on a given subject without having some thought which he wished to express; and if an essay requires this of its writer, the picture asks no less of the artist.

Possibly we propose to illustrate some scene in fiction or history. We must read

resolution never to make another attempt. But there is no reason for discouragement. Those who have excelled in illustrating have had the same experience. The idea in the mind was probably colored by an emotion or mood which refused to materialize on the canvas, or perhaps we have violated

some of the first and simplest principles of composition. Possibly one of the figures is leaning out of the canvas, at one side or the other, so as to carry the eye away from the point of interest, or we may have arranged the two principal figures of the composition in such a way that they appear to have no connection with each other or with their surroundings. This is sometimes the case when two figures (each of which should lead the eye to the other) lean away from each other. This can be illustrated by drawing two straight lines slightly diverging at the top and then two slightly converging. The converging lines will at once be seen to be the more interesting, owing to the fact that at whichever line we look the eye will be carried to the other. Again, it may be that the figures stand disconnected and alone; this may result from some mistake in the lines or masses. If it be a line composition (a composition depending for its merit upon long, flowing lines), the lines should hold such a relation to one another as always to carry the eye back to the centre of interest, or if it be a composition dependent on masses of light and shadow, we should be careful that the masses be large and simple. Many a good composition has been spoiled by being "cut up." Accessories have their use in composition, and much depends upon their correct use and the wise arrangement of draperies.

M. M. SPROULL.



"A FRENCH CANADIAN." CHARCOAL DRAWING BY HORATIO WALKER.

it carefully time and again until we have it clearly pictured on the mind. Then, and not until then, we may consider how best to express that idea in artistic form, and having done this, place it on the canvas. The result will, in all probability, be a great disappointment, and lead to a half-formed

shadow, we should be careful that the masses be large and simple. Many a good composition has been spoiled by being "cut up." Accessories have their use in composition, and much depends upon their correct use and the wise arrangement of draperies.

SKETCHING FROM NATURE.



WHEN drawings are studied and compared, greater consideration should be given to those which have been drawn from nature. Many of the illustrations in our magazines are copied from photographs, and while we can admire greatly the different methods of rendering such material used by clever pen draughtsmen, we must remember that the highest artistic powers are not exercised in such work.

In the use of photographs, there may be some gain in correctness of detail, but there is sure to be great loss in the suppression of the artist's personal feeling in selection and arrangement of the material. His work is imitative, not interpretative, and is not nature as he sees it, but as the camera placed it upon the plate, distorted in forms often, and falsified in values always.

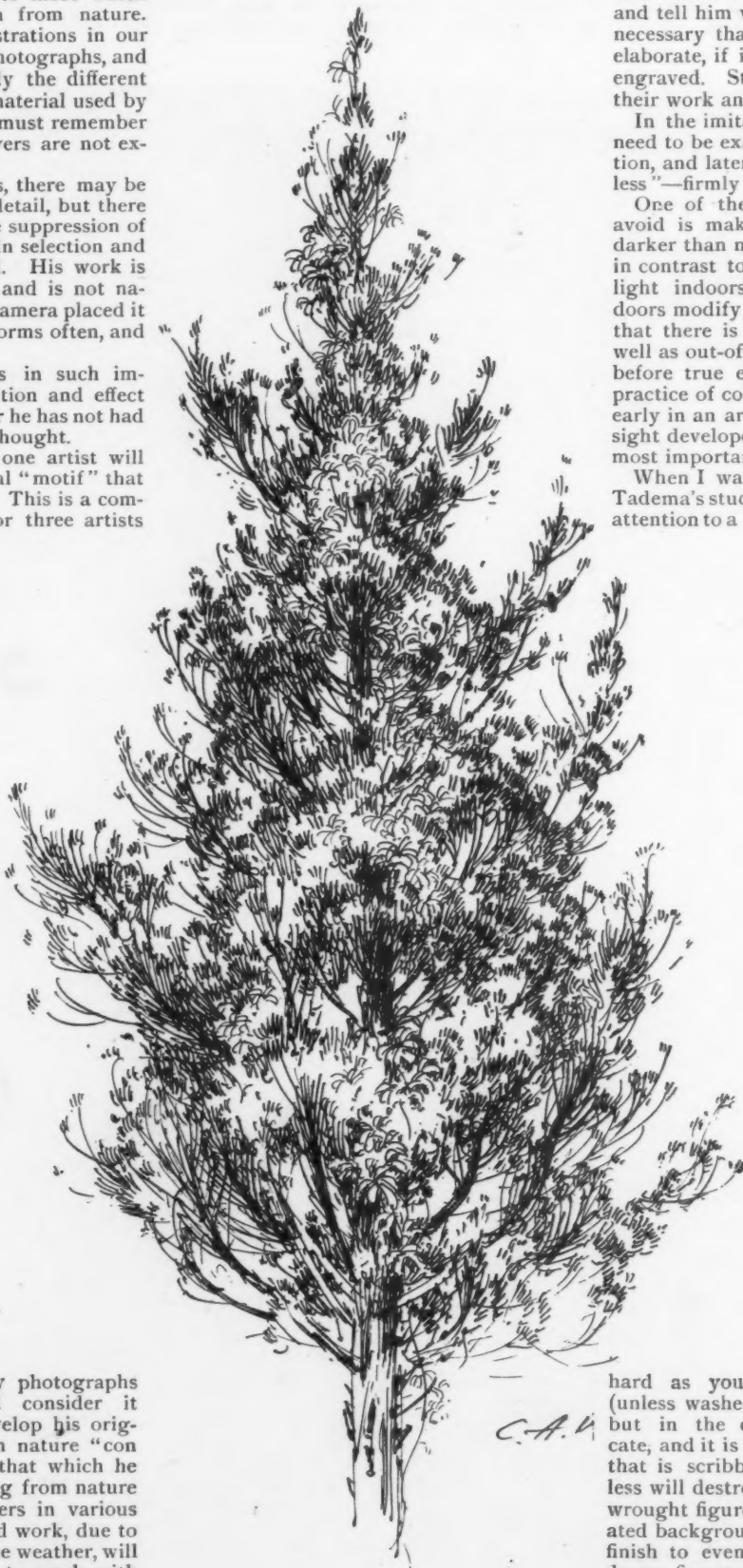
His subtle discriminations in such important matters as composition and effect are not a part of the result, for he has not had the chance to show his best thought.

In the presence of nature one artist will pass without notice a pictorial "motif" that another will think very fine. This is a common experience when two or three artists are gathered together out-of-doors.

It has been truly said that many artists look at nature through other men's spectacles. They go out with preconceived ideas about the making of a picture, and look for such subjects as their favorite artists selected, forgetting or ignoring the fact that, above all, an artist should strive to be personal in his selection, and that originality of technique is much less possible than individuality in choice of subject, for nature is inexhaustible. It is not difficult to imitate the superficial merits of an artist's style or to learn to copy his technical methods, even to force one's self to approximate to the emotional qualities that may appear in his handling of his materials, but such imitations usually degenerate into mannerisms, and are at best only art at second hand. True art is the expression of the artist's delight in nature as he sees it, and his eagerness to record his impressions in his own way; therefore, I believe that while an artist may copy photographs from necessity, and should consider it good practice, he should develop his original powers by working from nature "con amore," regularly producing that which he wants most to do. Sketching from nature will develop a student's powers in various ways. The necessity for rapid work, due to the changes of effect and of the weather, will compel him to be active and to work with concentration. His sight will be quickened, his mind educated, his hand trained, and he will accumulate material that will be useful always.

The details of the foliage in cedar-trees cannot be exactly imitated, for there are no long needles, as in the pine-tree, no leaves that can be drawn on a small scale. The character of the masses is best shown by short lines, which also give the ragged details of their edges. The shape of the whole

tree must be exactly given and the drawing of the curving branches be faithfully attended to. The drawing which is shown on the opposite page has purposely been



STUDY OF A CEDAR BRANCH.

left unfinished. If it suggests to you the calm of a still afternoon, when the light of the setting sun brightens the tree trunks and penetrates the masses of foliage, when the water is still, and the sailboats are almost motionless, it gives the impression I desired to convey, and is, therefore, what one might call a truthful effect.

I once heard Mr. F. Hopkinson Smith, the well-known artist-author, remark that two persons were necessary to the successful painting of a picture—one to do the work, and the other to stand over him with a club and tell him when to stop. It is even more necessary that an illustration be not over-elaborate, if it is to be reduced when photo-engraved. Students must study to simplify their work and to stop at the right time.

In the imitative stage of their work they need to be exact, without tiresome elaboration, and later on should be "carefully careless"—firmly free.

One of the errors that students should avoid is making the shade side of objects darker than necessary, not forcing the darks in contrast to the parts in light. Reflected light indoors and diffused light out-of-doors modify the values of all objects, and that there is atmosphere in an interior, as well as out-of-doors, must be comprehended before true effects will be obtained. The practice of comparing values must be begun early in an artist's career, and his power of sight developed by constant thought of this most important matter.

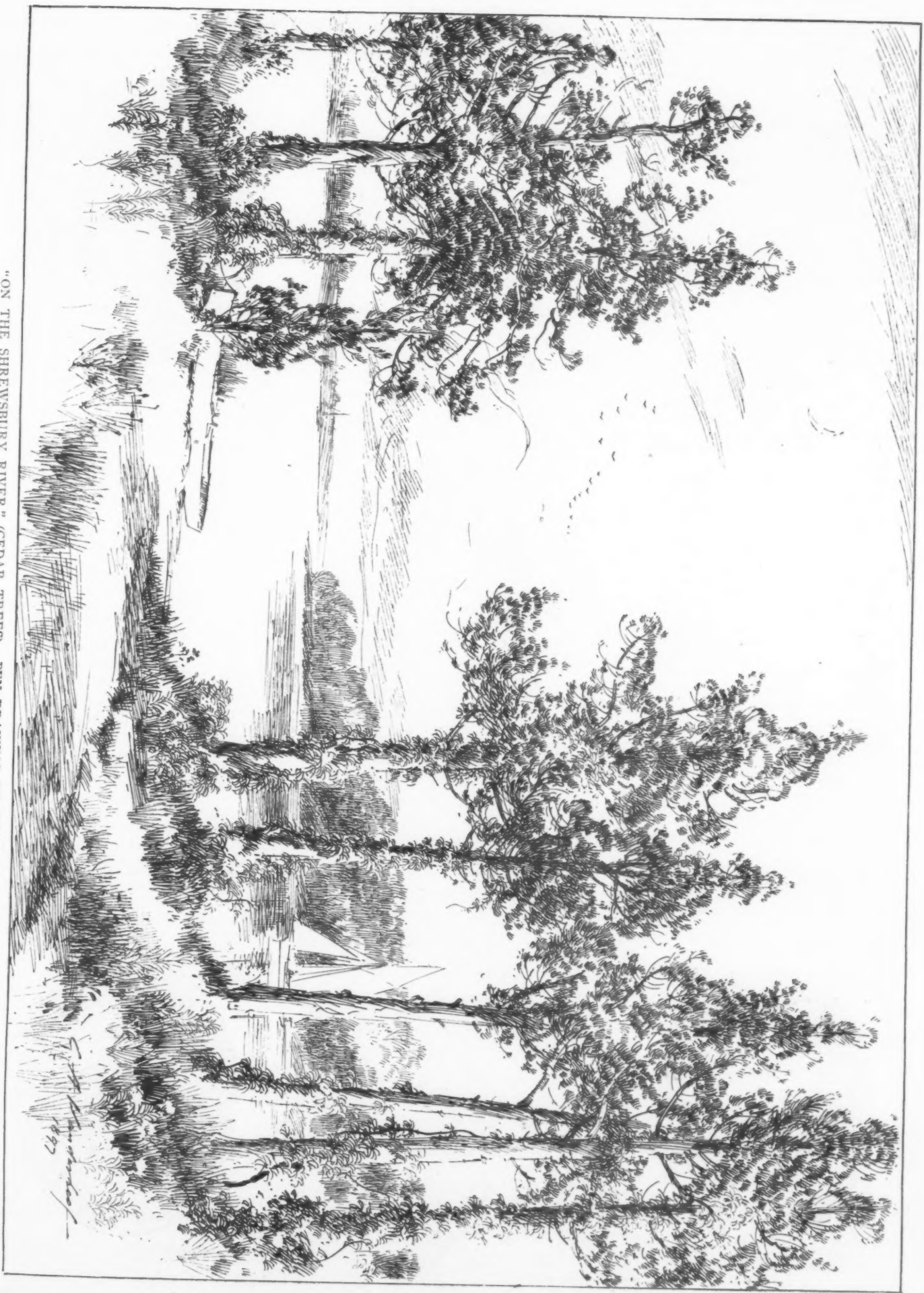
When I was making a drawing in Alma Tadema's studio some years ago he called my attention to a high light upon a fur robe, and remarked, "All the rest is lost—that is painting." William M. Hunt, in "Talks on Art," says there must be only one light and one dark in a picture, by which I understand him to mean that other lights and darks should be different in values from the principal ones—the difference being slight in some cases and more marked in others, and that he is simply advocating the observation of gradations not only in broad spaces, but in small masses.

The principles of painting should be understood by the black and white artist, for he also has to work in different keys with consideration of effects of many kinds. The small illustration is reproduced the exact size of the original drawing.

C. A. VANDERHOOF.

THERE is much in backgrounds in painting; they require more delicate finish than foregrounds, for the effect of atmosphere and space will give a tender look to even rugged rocks. They may be as rough and rugged and hard as you please in the foreground (unless washed to smoothness by the sea), but in the distance they must be delicate, and it is to be noted that a background that is scribbled in and rough and careless will destroy the finish of the most highly wrought figure, whereas a delicately graduated background will give the appearance of finish to even a rather roughly or slightly drawn figure. At the same time we must remember that distance is not to be obtained by falsifying. Many artists seek to give force to their figures by falsifying their backgrounds—that is, making them faint and feeble, under the notion that this will cause them to retire. It is not the case; the background, if falsely painted—that is, without its proper force and tone—instead of retiring like a real landscape, will look like a badly executed scene hung up behind the figures, as one often sees on the stage.

"ON THE SHREWSBURY RIVER" (CEDAR TREES). PEN DRAWING BY CHARLES A. VANDERHOOF.



A MINIATURE PAINTER.

MISS AGNES COLES came from a race of painters and designers, among them her uncle, John W. Dodge, who in his day was



FROM A MINIATURE
BY AGNES COLES.

one of the cleverest miniature painters of America.

Miss Coles was the pupil of John Williamson. She also studied at the Academy of Design, under J. G. Brown, and later on took up ceramic decoration, but at last found her forte in miniature painting.

In painting a miniature, this artist asserts that ivory is really the material for all faces. China and celluloid are often used, but ivory lends greater value on account of its beautiful surface. Very often the miniature is painted over the photograph—a deception often practised—the photograph soon fading out, and the subject in time losing all the quality of the first impression.

In the selection of ivory, the hardest is the best, the lighter of cream tones being peculiarly suitable; while in the painting of any miniature the complexion of the model usually determines the tone. For a brunette the shade may be a darker cream, while for the blonde a more delicately colored hue can be substituted. In children, especially those of fairer skins, the ivory should be the lightest cream white.

In painting men, the less elaboration the better. Extremes in fashion are always objectionable, except in the old style, where knee-breeches, powdered hair, and lace ruffles take precedence; then color schemes are generally strong and effective.

In the painting of women, the hat may be the focus of the picture, but pretty, tinted gowns and lace draperies make altogether a better showing. For miniatures lighter tints are preferable, much, of course, depending on the complexion and the general outlines of the sitter.

Miss Coles's palette is as follows, and is extremely simple: For yellows, Ochre and Indian Yellow; for reds, Indian Red and Light Red, Vermilion, and Pink Madder; for blues, Cobalt and Indigo; for browns, Sepia, Vandyke Brown, Burnt Siena; while for flesh tints of light complexion she uses Yellow Ochre and a little Light Red, with Pink Madder for the cheeks; with darker



FROM A MINIATURE BY AGNES COLES.

complexions Indian Yellow and Light Red, and sometimes Burnt Siena; for the cheeks Vermilion and Pink Madder. Shadows should be always cool and reflections warm.

In painting miniatures, Miss Coles says that each artist has a way of her own, and so by different points of view are sitters depicted, recollecting, in all these delicately colored schemes, softness and finish are the essential qualities, together with the artist's sympathy for the subject, each model forming for the painter certain characteristics, which are to be gained either from the full face, two-thirds, or the profile.

In the painting of hair, the treatment in all cases is different, this artist believing the exact color should be given, and the brush used for the face and hair should be the same, fine in point with springing qualities—the red sable she considers to be the best for the purpose.

A miniature, to be of value, should be a faithful reproduction of the sitter. Broad washes of one color on another should be avoided. Good work means fine strokes and even stippling, the beginning of a picture done with as much accuracy as in the finishing, making toward its completion a perfect equality of tones and tints happily combined.

In the painting of children, for which the miniature lends such excellent treatment, the more delicate the work is the better. The hair should be flowing, the dress light



FROM A MINIATURE BY AGNES COLES.

and airy, so that any child can be taken full figure or merely a head shown, according to fancy.

Miniatures are much used for brooches for the neck or for a chain, also for rings, lockets, bracelets, or in any other form desired.

Old-fashioned miniatures in the long ago, even by artists of comparative merit, naturally had many faults, particularly the coloring, which after a certain time faded out, owing to the impurity of the paints and schemes employed being contradictory to each other; so that a face might be ever so beautiful, still in the work a hardness is shown, where softness should be instead.

In framing a miniature, Miss Coles believes the simpler way the better; carvings and filigree not being desirable, the plain gold band is quite enough of a brilliant setting for the tones of the portrait beneath. In execution this artist is fine in finish and technique, her work bearing the closest examination, which for the miniature painter is the acknowledged test. At the World's Fair Miss Coles gained two medals—one for her ivory miniatures, the other for the portrait of Mrs. Potter-Palmer on marble, an entirely original idea, which has been made a success of. MRS. OLIVER BELL BUNCE.

TAPESTRY PAINTING IN OIL COLORS.

EVEN an inexperienced eye may detect the discordant tones in a color scheme just as one feels the discordant elements in an as-

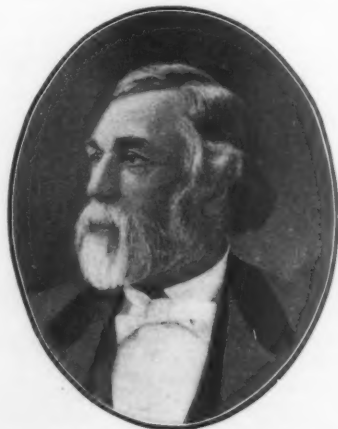


FROM A MINIATURE BY AGNES COLES.

sembly of people. There are different orders to which all paints belong, and it is well to keep them separate and distinct, if one would preserve perfect delicacy of color values. One is that of paints made from the aniline or coal-tar dyes. Such are hard, glaring, and so rank that they kill the tones of any color belonging to another order of paints. Brilliancy of coloring may be achieved with aniline dyes, but never either tone or harmony in the best sense.

Another order is that of such paints as are manufactured to be sold cheaply. This includes, therefore, many of inferior quality and those fine colors which can be adulterated. All this injures their working qualities and prevents that permanency of tint which alone can insure perfect harmony between color tones. The third order of paints includes those colors only which are representative of the highest type in point of hue, tone, and technical qualities.

Such colors will always go far toward attaining all that is truly desirable in painting of all kinds. Then in the colors themselves there are various orders both as to working qualities, excellence of gradation, and suitability of tint. But it would take us too far afield to consider this matter in all its variations except as it applies to oil tapestry painting. For this choose those oil paints which are of a brilliant tone, but not too opaque. The white used in tapestry painting in oils is ground with very little oil, and is, therefore, sufficiently opaque and of body enough to sustain any tints made with it. The chief



FROM A MINIATURE BY AGNES COLES.

object in tapestry painting is to obtain the greatest effect with the very least amount of paint. Only in this way is the weave of the material kept intact. E. D. McPHERSON.

THE HOUSE.

ARCHITECTURAL LEAGUE EXHIBITION.



PART from the drawings in competition for the Tilden Library, and the new buildings of the College of the City of New York, which have already been mentioned in *The Art Amateur*, and the preliminary plans for the proposed Zoological Park, there is but little architectural work of a monumental sort in the present exhibition of the Architectural League. When we mention the ornate design for the Buffalo Savings-Bank, by Messrs. Green & Wicks, the classic dome designed by Mr. Percy Griffin for the monument to be erected to Jefferson Davis at Richmond, Va., Messrs. Hughes & Duell's interesting design for a savings-bank at Jamaica, L. I., Mr. C. A. Vanderhoof's design for cottages, and the well-proportioned Gothic façade for the proposed St. Patrick's Cathedral at Newark, designed by O'Connor & Metcalf, we have almost exhausted the list of important drawings not before exhibited, that may not come under the heading of "The House." But there are many new designs for residences and apartment-houses. The majority of the former still show that tendency to sacrifice comfort and dignity to mere oddity of appearance, which began with the Queen Anne movement; but there are several well-considered designs for town houses, among which the early French Renaissance design of Mr. C. P. H. Gilbert, and the more advanced Renaissance house by Jardine, Kent & Jardine, are the handsomest. The problem offered by a tall apartment-house has been successfully attacked by Mr. C. I. Berg, who, by his judicious use of cut stone in the lower stories and by an elaborate dormer-window at the top, has given grace and distinction to what might otherwise be merely a hideous pile of bricks. Of several good sketches for exterior details, the most suggestive are the colonial doorway in brick, brownstone, and marble shown by the T-square Club of Philadelphia, and the drawing of the classical doorway and half-wooden superstructure of "The White Horse Inn," by Mr. C. W. Traver. Of good interior designs there is no lack, yet there are few which can be praised unreservedly. Green walls and black woodwork seem to be in fashion, and Messrs. Theodore Hoffstater & Co., in particular, make very liberal use of the latter material. In their Renaissance library, the glass of the bookcases, the stamped leather of the panelled frieze, the marble mantel with its painted lunette, relieve the sombre appearance of the woodwork; and in another design, though there are larger spaces of black, the frieze, painted in gay arabesques on a gold ground, gives an air of moderate cheerfulness to the whole. But a dining-room in black wood with a heavy plaster ceiling is almost too lugubrious for any but ghouls to dine in.

It is a relief to turn from this to the green and white "Morning Room," by Messrs. Little & Brown, of Boston. In this, the ceiling, with its pendentives gayly painted with arabesques in bright colors, is set off by the expanse of plain green wall beneath. Much of the effect is here due to the vaulted ceiling, but we believe that a plain ceiling so treated, the decoration carried down as a broad frieze, would have a very satisfactory effect. Something of the sort, indeed, appears in Mr. Prentice Treadwell's "Francis I. Bedroom," in which the frieze is covered with arabesques of a more conventional sort, and the raftered ceiling is stencilled in bright colors on white. Here, again, the walls are

hung in green, and the furniture, in handsome architectural designs of the period affected, is in white enamel. Still mainly in green and white is the "Turkish Smoking-Room" of Mr. Francis H. Bacon, with its high-placed ogive-windows in plain, leaded glass, into which a few lines and corner pieces of brilliant blue and red have been inserted, telling with great effect in the general coloration. The upper walls are, again, plain green, but below they are panelled to a considerable height with painted and stencilled woodwork, red and blue on a pale and subdued ground. A divan strewn with green cushions and a carved marble mantel complete a very handsome room. Mr. Henry L. Parkhurst has a pleasing "Sketch for a Dining-Room" in a similar scheme of color, and Messrs. Hoffstater & Co. a "Design for a Hall," with galleries of Californian redwood, and a barrel-vaulted ceiling in pale green and gold.

The largest and most important display of designs for interior decoration is in the field of stained glass. Cartoons, sketches, and drawings of varying merit are shown by the Tiffany Glass Company, Maitland Armstrong, Alexander S. Locke, Juliette Hanson, J. & R. Lamb, John La Farge, Helen M. Armstrong, E. P. Sperry, Frederick Wilson, J. H. Holzer, and Eugenie M. Heller. Mr. J. Alden Weir's "Design for a Memorial Window," for the Church of the Transfiguration, New York, is the most interesting, and, considered in and for itself, is the finest work in color in the exhibition. The subject is the Nativity, and Mr. Weir has placed the scene in a typical New England landscape, and has used pretty and refined New England girls as models for his angels and his Madonna. For this he deserves nothing but praise. But his composition is designed with but small regard for the nature of the medium to be used. Its broad, flat masses, simple lines, and high, cool key of color make it more suitable for a mural painting than for a window, in which the artist's effort should usually be to subdue the light, to multiply lines, and to secure a color harmony from the contrasts of deep and strong tones. A stained-glass window is not a superficial application of color upon a solid wall. It is itself a structure of glass and lead, and should, above all things, be, and appear to be, well constructed. The lead lines should "tie" with the stone mullions, and should form part of the tracery of the window through which the picture should appear to be seen. They should not interfere with the picture, but need not follow the contours of its masses closely. In fact, the best designers of the time when stained glass was really an art frequently carried the lead lines boldly across the masses of their pictorial composition, and with excellent effect. Some studies in color after the windows of Chartres Cathedral, exhibited by Mr. W. L. Harris, show this bold and artistic use of the lead lines very plainly. Whoever wishes to study the true conditions of the art of stained glass cannot do better than compare these apparently rude, but masterly designs with the charming, but less appropriate work of Mr. Weir. Among other interior decorations, those by Mr. C. Y. Turner, for the dining-room of the Astoria, those by Mr. Will. H. Low, for the ball-room, and those of the architect, Mr. J. H. Hardenberg, for the garden court, have already been described in *The Art Amateur*. A number of sketches and designs by the celebrated French decorator, Galland, and a copy of a painting by Tiepolo, presented by M. de Madrazo, have been lent by the Cooper Institute Museum for the Arts of Decoration. Galland's designs have all that sobriety of color and purity of line that we expect to find, and usually do find, in French Academical work. Excellent work in stamped leather is shown by C. R. Yan-

dell, and a handsome screen in carved leather by H. F. Huber & Co. There is a clever head, "Incense," part of a design for a wall decoration, by Alexander S. Locke; a good decorative figure, a study for a mural painting, by Joseph Lauber; and pleasing sketches for decorative paintings by W. Cole Brigham, R. Benvenuti, Walter Shirlaw, and Gabrielle D. Clements. Mr. W. A. Coffin's four landscape panels, intended for a frieze, suffer from being placed close together, without the intervening woodwork or other architectural framing, which they plainly require.

In sculpture, after the numerous designs for the soldiers' and sailors' monument, which, it seems, is *not* to be placed at the Fifth Avenue entrance to Central Park, Mr. Niehaus's colossal statue of Hahnemann, and its accompanying reliefs, are the most important exhibits. The statue is a creditable piece of work, but will not advance its author's reputation. The reliefs are curiously dissimilar in treatment, for which, we suppose, there exists some reason unknown to us. They are in pairs, forming two large panels. Those of the one panel show, the first, a single figure of a student reading; the second, a chemist and his assistant; and these are in high relief, adequately modelled, and quite as good in their way as the principal figure. On the other panel is a lecturer with his audience, and a physician at the sick-bed of a little girl, each subject including several figures, treated in low relief in a very "edgy" manner. They are much inferior to the other two. In the small central gallery will be found a handsome model for a carved panel by Babb, Cook & Willard, a number of small fantastic reliefs in colored plaster by Mr. H. Linder, and two very spirited little statuettes, "Putnam" and "Ross," by Mr. G. E. Bissell.

In the usual show of book-covers and decorations for books and periodicals, the works of Mr. Kenyon Cox, Mr. C. W. Traver, Miss Gertrude L. Hynard, and Miss Maude Richmond are the most pleasing. Mr. Cox is best in black and white; his work in three colors superposed, though intelligent and, in its way, successful, being inferior in color effect to Miss Richmond's designs, in which each tone stands by itself in mosaic fashion. Some of Mr. Dow's small color prints are very happy in their combinations of bright and delicate tones.

The prizes given by the League have been awarded this year as follows: The gold medal has been awarded to Mr. Christian Rosberg, and silver medals to Mr. Barnet Phillips, Jr., Mr. Theodore H. Vought, Mr. George W. Rappold, Mr. F. Richards Tuttle, and Mr. Arthur Shrigley, for designs for a public bath; the Allied Arts prize medals have gone to Mr. Albert Randolph Ross, architect, Mr. H. T. Schladermundt, painter, and Mr. Philip Martiny, sculptor, for a design for a monument to the poet Longfellow; and the Avery prize of fifty dollars to Mr. Edgar A. Josselyn for a design for a bulletin-board for the League rooms.

THE late Sir Henry Doulton had in his day a considerable influence on the revival of English pottery. Like the work turned out by all large concerns managed on a strictly commercial basis, the products of the Doulton firm cannot be said to have any individual artistic merit, but they are vastly superior to the commercial wares that were in common use before his time. But the progress of organized art industry has in many cases made it difficult for the individual artist to obtain recognition, and we notice that a French society, with M. Gérôme at its head, has just been started to find a remedy. It proposes to place its mark on every piece of work that shows unusual excellence. The plan seems to us a good one, and we think that it might be adopted with advantage here and in England.

A SEASIDE COTTAGE.

THE parlor in the seaside cottage, of which we gave drawings and plans last month, and of which the architect's specifications will follow next month, is a pleasantly proportioned room, with window opening on the veranda, beyond which one has a view of the ocean. The quiet tones that relieve the eye after the glare of the open sea and sky are adhered to in general, but telling bits of strong and bright color are not wholly banished. The walls have been toned a dull, ochreous yellow, something like the color of weathered timber. The woodwork is ebonized. The Turkish rug has been chosen for its harmony of dull blues, reds, and yellowish whites. The portières are of a dark sea-green tint, and most of the applied ornament is in sober tones,

decorations. The interior should be a change from out-of-doors, but the change should not be absolute. Few land forms lend themselves to decoration so readily as do the scallop-shells, starfish, seaweed, and sea-horse, from which the ornamental motives in our two drawings have been derived.

PYROGRAPHY, OR BURNT-WOOD ETCHING.

II.

THE tools mentioned last month are all that are absolutely necessary for decorative work. The one platinum burner will answer for almost every purpose, yet there are a number made in various shapes and sizes, being used on different kinds of material, such as leather, plush, silk, etc.; of pattern torches there are a great many of vari-

them at a small cost. When the point becomes incrustated with potash from the wood, a white heat will invariably remove it. Should it not, rub it when cold upon a piece of very fine rouge cloth. The platinum must never, when hot, be brought in contact with pewter, lead, or solder, as the two metals will amalgamate and the platinum will be destroyed.

The apparatus now being fixed up and ready for work, the method of etching is precisely the same as drawing, with this difference: the point must come in contact with the wood gradually, like painting with a brush or cross-hatching with a pen. It must be a continuous sweep without stop, or there will be a dot or uneven line where the tool has remained too long. Take a piece of waste wood and practise various thicknesses of lines and cross-hatching them, and the



THE DINING-ROOM OF THE SEASIDE COTTAGE. DRAWN BY W. P. BRIGDEN.

but the repoussé metal panels that ornament the mantelpiece, though treated to develop a rich iridescent patine, and, therefore, much more harmonious than uncolored brass or copper, still retain a strong metallic lustre; and the deep red, glazed brick of the fireplace contributes another powerful color note. The general aim has been to give a restful appearance, but it has been remembered that the eye, accustomed to the excitement of the strong light of the seashore, grows to require the occasional stimulus of gleaming metal or bright color.

In the dining-room the same principles have been adhered to, though mahogany replaces ebonized wood, and roughly dressed red sandstone the glazed brick of the fireplace. The sober tints that predominate in the room give emphasis to the brilliancy of the glass, and silver, and china treasured in the handsome corner cupboard. For similar reasons, marine forms have been used in the

ous designs, which are used for making borders and backgrounds. These are not necessary at any time, unless one wishes to be mechanical. There is one burner that must not be overlooked, and that is the blower or brush. This is a tool that has a small opening at the point, and is very useful for shading; it does not touch the wood; being held at a slight distance it chars it to various shades. The work that it is principally intended for is the imitating of clouds or water in landscapes and shading in flower-work. Great care should be taken with these tools. Being hollow, too much pressure should not be put on them when at a white heat, or they will bend and become useless. Should this happen, do not use pliers or pincers to straighten them; make them a white heat and press them upon a hard piece of wood. This will generally straighten them. If they refuse to work they must be sent back to the manufacturers, who will repair

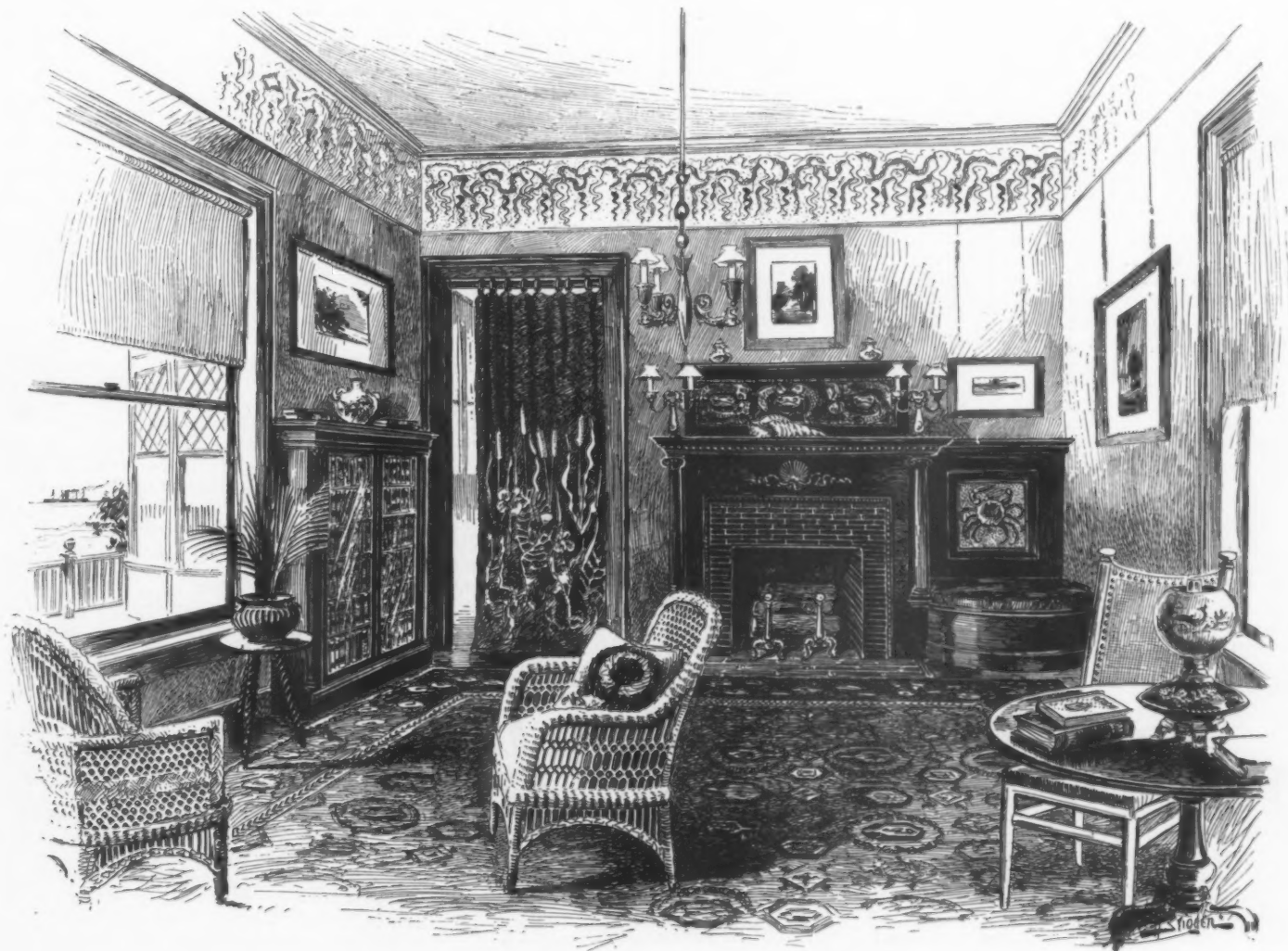
burner will become as familiar to you as the pen. All beginners in pyrography, no matter how well they can draw, produce again and again the reverse of the effect that they intended, by making fine lines for coarse ones, and vice versa. The great drawback is the dreadful spot or dot. Practise upon waste material until it is overcome, then try some simple, flowing design, not too small or too elaborate. Start the drawing deliberately and without hurry, and when you have to stop to make a line in another direction remove the tool at once from the wood. You must not pause either in starting or finishing a curve. Keep the tool always on the move when in contact with the wood, and the spot will be avoided.

Having described the benzine apparatus, I must now speak of a contrivance by which illuminating gas can be used instead of benzine. This new departure will be a great convenience, for it is simple and efficient. It

is a governor made of cast brass, with nothing in its construction to get out of order. It has two projecting arms, one as an inlet for the gas, to which a short piece of rubber tube is attached, the other end of the tube being connected with the gas-burner. The governor has a ring by which it is suspended from the gas-bracket or chandelier. To the other arm of the governor a rubber tube is also attached of sufficient length for practical purposes. The end of the tube is fastened to the inlet of the bulb or bellows, the handle and platinum torch being at the other end, as when using benzine. It will be understood that the whole of the apparatus is one continuous tube or passage from the gas-jet to the platinum point, doing away with the middle receptacle, which, of course, contained the benzine.

accident that cannot be easily remedied. All thin panels of any size should be strengthened by gluing cleats at the back, across the grain. A panel that has warped can invariably be straightened by thoroughly wetting the bulged side with hot water. It can then have a weight put upon it and be allowed to dry, or it may be fastened into a frame. A good method of preventing panels and frames from warping is to coat the front side with beeswax; dissolve two ounces of unbleached beeswax in a half pint of spirits of turpentine, and apply this liberally with a brush. The turpentine in evaporating will leave a coating of wax. The back and edges should be varnished with shellac. By this means all the pores of the wood are closed up. The moisture that the wood contains, being condensed, prevents warp-

ican bass) is a very good all-round wood, especially for large work; it is admirable for friezes, screens, etc.; and the lights have a very pleasing yellow tone. In choosing the wood, the grain should be very even; avoid pieces that have blue sap-markings. Holly is the ideal wood for almost every purpose. It cannot be got very wide; sometimes it may be had as wide as twelve inches. It is the only wood where much delicacy is required. The great drawback to it is that it warps with the changes of the weather; therefore it should be used in combination with another wood as a veneer. If holly is backed by maple, any sized panel can be made, with little fear of warping. The woods when put together should be placed the reverse of their grain. Holly is only a trifle darker than ordinary white paper. The



THE PARLOR OF THE SEASIDE COTTAGE. DRAWN BY W. P. BRIGDEN.

The preparation of the wood is no small matter, if one has to do it himself. It should be well dressed on both sides. The side that is to be etched upon should be smoothly planed, scraped with a cabinet-maker's square scraper, and finally sandpapered with at least two grades of sandpaper, No. 1 and No. 00.

The choice of woods for this fascinating work is the first consideration and of the greatest importance. The beginner cannot devote too much attention to it, as it takes the same place as the artist's canvas and represents the ground upon which his work is to appear. It will readily be seen that the wood must be sound, free from knots and sap-markings, of an even grain, and well seasoned. If the wood is at all green, it will very quickly warp, and when too much heat has been applied it will split—an

ing. When a panel is wanted, a liberal washing of the front with turpentine will remove all the wax. Sometimes it might be advisable to scrape the panel with a cabinet-maker's scraper, and again sandpaper; ordinarily it makes little or no difference.

The woods generally used are maple, holly, lime, cedar, ash, oak, white chestnut, and sycamore. Straight-grained maple is a first-class wood for small furniture, such as stools, small tables, frames, and panels. It is easy to work upon, and makes a very pleasing contrast of tone; it is not liable to warp when well seasoned. Oak can be used for the same purpose as maple; the grain should be straight, not quartered. It burns well, and looks best when used for "all-over" designs. Cedar is very good for flower work, and should be of the kind known as pencil cedar. Whitewood (Amer-

ican bass) is a very good all-round wood, especially for large work; it is admirable for friezes, screens, etc.; and the lights have a very pleasing yellow tone. In choosing the wood, the grain should be very even; avoid pieces that have blue sap-markings. Holly is the ideal wood for almost every purpose. It cannot be got very wide; sometimes it may be had as wide as twelve inches. It is the only wood where much delicacy is required. The great drawback to it is that it warps with the changes of the weather; therefore it should be used in combination with another wood as a veneer. If holly is backed by maple, any sized panel can be made, with little fear of warping. The woods when put together should be placed the reverse of their grain. Holly is only a trifle darker than ordinary white paper. The

Bad drawing will be just as glaring on wood as on canvas; therefore only the experienced draughtsman should attempt the etching of landscapes or portraits.

RICHARD WELLS.

THE CERAMIC DECORATOR.

HOW TO BECOME A CERAMIC DECORATOR.

BY FRANZ B. AULICH.

IV.

THE pansy has been immortalized by no less a poet than Shakespeare, who makes one of his heroines say, "And these are pansies, that's for thoughts," and has been loved by all both before and since his day.

The Germans call the flower "Step-mother," and this is the reason they give to the children. The lower petal is the step-mother; the two middle petals nearest her are her own daughters, as easily appears by their glad array, and the two stepdaughters are the sober-hued upper petals. At any rate, stepmother or no stepmother, its modest grace appeals to us all, and for variety and richness in color it has no peer.

If not properly handled, it is apt to appear too stiff to give a good decorative effect, but by avoiding hard lines in the drawing, it may form a very graceful composition.

Pansies should be painted very clearly, care being taken to give the beautiful velvety effect always seen. This effect is best produced by very careful attention to light and shade. If this precaution is not taken, the flower will look hard and, as I once heard some one remark, like cut out of a piece of tin.

The accompanying design is especially suited to the decoration of a slab or tray. Pansies are not usually a success when applied to tall shapes, and look best when painted in a careless mass. The buds and foliage are especially graceful, and should always form a feature of the design. A much softer effect can be produced by painting this design in a wet background.

The background must be painted very oily, using copaiba as a medium. This general tone of the background should be given, but the greens must be carefully blended, and a soft, cloudy background, which suggests all sorts of green garden species, should be used. Careful attention must be given to the effect of light and shade in the design.

The light should come from the upper left-hand corner, sifting through the mass of flowers, and falling on the lower right-hand corner.

For the upper left-hand corner use Yellow Green shading into yellow near the flowers. Shading Green and some Violet, made from a mixture of Rosa and Turquoise Blue, should be blended in to suggest purple pansies far in the background, the violet being used near the heavier masses of flowers. The distant buds and leaves should be painted in with the background and very softly, avoiding all strong colors, as browns and reds. Violets or Rosa and Turquoise Blue should be used for these.

The distant leaves are best painted with Blue Green, light. In the lower left-hand corner the greens should be more yellow, deepening into a richer, deeper greenish tone as it approaches the right-hand side and the heavier mass of flowers. The shadows should be painted in with a mixture of Banding Blue and Pompadour, and with Shading-Green and Rosa.

The background must be painted in very quickly and with a cloudy effect, and then

softly blended with a silk pad. In painting this background a large square shader should be used.

The whole composition should be painted in for the first firing at one sitting, as a very muddy effect is produced if the edges are allowed to become at all dry.

Care should be taken to focus the interest on the three central flowers in the design, bringing them to a higher state of finish than the others, working out each detail in the light-hued pansy in the centre, keeping all subordinate to it. I would advise making the central pansy yellow, using Lemon Yellow deepened with Alberts Yellow. The gray in this pansy I would add in the second firing.

Use the yellow on the three lower petals, with a light Lavender tone on the edges of the petals. Use the same Lavender slightly deeper in tone for the upper petals. The flower below paint a bluish Purple, reserving a place near the centre for Lemon Yellow, shaded with Yellow Ochre. The darkest pansy in the heaviest shade, paint with Purple, deep and rich, the lower petals somewhat lighter than the upper, and leave some light places for the centre of the flower. Use some Violet or Deep Purple in the center and a touch of Yellow. Put in the fine veins at the centre with Brunswick Black. These fine pencillings must be painted in very carefully and finely, as this gives the characteristic touch and finish to the whole flower.

The pansies in the lower right-hand side paint with Alberts Yellow, Yellow Ochre, and deep Pompadour, shading the same with Brunswick Black. The more distant ones paint in grayish Violets and Rosas.

As the flowers are gay, there is only a plain green to be used for the leaves. For the darker leaves use Yellow Green, Shading Green, and Olive Green. For shading the lighter leaves use Yellow Green and Yellow Ochre.

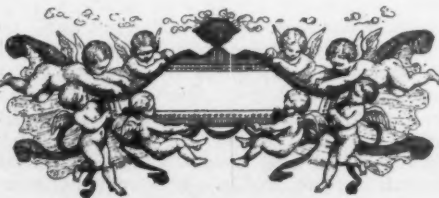
Never put in thick dark colors for the first firing, as there is plenty of opportunity for darkening in the second and last firings. This cannot be too deeply impressed on the beginner. The universal fault of the novice in china painting is to paint too thickly. The stems are painted in the same coloring as the leaves.

For the second firing use some softening colors, and in the background some greenish violet.

In the flowers use the same Grays (shading Green and Violet) and Yellow Ochre for shading the yellows. The same colors should be used in shading the greens.

In the third firing strengthen all the colors which the former firings may have destroyed, putting in some washes of Blue over the purple pansies and strengthening the veins in the centre.

In mixing Violets, always remember that the Purples are stronger to stand the fires than the Blues, and use a larger proportion of the Blue on this account.



THE SUITABILITY OF DESIGNS.

I.

WHEN we look back at work done by the vast army of painters in mineral colors during the last ten or even five years, we must acknowledge that at the present time the general average is much higher. But there is still room for improvement, and it is safe to conclude that a goodly percentage of these aspirants for ceramic honors have little idea of the resources of the art or the requisites that go to make up the mental outfit of the artist and decorator; for one may be either or both. A person who is neat-handed, with a fair amount of mechanical skill, has sense enough to choose and work after good models, and by devoting himself to a certain range of work only may become a good decorator. An artist or an artistic decorator is another thing. And to originate a picture or a decoration the same mental ability and training is necessary as for a painter in other pigments or designer for other purposes. With pictures, accessories of gold and jewellery are often required; then the work of the clever decorator is a valuable addition to that of the artist.

It has been claimed that all paintings made on china rank as decorations only. A miniature on ivory is not beneath the efforts of the most thoroughly equipped figure painter, and the wonderful skill in finish and detail of those who habitually work on cabinet size wins the highest commendation. It is such work that the ceramic artist attempts. His picture is with perfect propriety painted on china. If the owner degrades it to a base use, that is not the fault of the artist, and should in no wise hinder him from giving expression to any beautiful idea or treating any subject on any surface that best suits his purpose.

In selecting a piece of china, there are two things to be considered: are we going to make a picture or decorate the china? And the use for which it is intended decides the matter. If it is a picture, then the china is merely a surface to work on, and the plainer it is the better. Such ornament as it may have is only an accessory, a setting or frame for the picture, something to be kept subordinate, not detracting from the central idea. And so for our picture we can use any shape we may fancy, even if it happens to be the much-abused chop-dish, for then it ceases to be a plate for chops. Don't call it by that name or economize by using it as such; there is no poetry in holding greasy meat on the dainty petals of a rose, a sunset sky, or the head of a fair woman. And it is the same thing with plates, which are the most available and in many ways the most acceptable surface to work on. As the foundation for pictures, they are no longer receptacles for any food that will soil, or cause them to be cut or scratched, while, at the same time, they are the most natural and proper decorations for the table.

But the decoration of china is another thing, and in it no charm of color or lavish use of gold will conceal a bad design; yet every one is considered capable of making such a design, some even boasting their ability "to make it up as they go along;" and from the results we are not disposed to question the matter. If one were to photograph all the oddities and incongruities of

this kind seen in a year's time, the collection would make a good object lesson. Some of these mistakes arise from carelessness, some from perversity, and some from ignorance. The use of the article and sometimes the ownership is to be considered. Dainty flowers, gold, and jewels may beautify the engagement cup given a young girl, but are hardly the thing for a man's mustache-cup. I have in mind a good woman who decorated what she called a breakfast service for her husband—cup and saucer, oatmeal bowl, and plate. She sprinkled them over with spring wild flowers, "carelessly, as though they were just thrown down," and then worked out a chain of pearls around the edge of every piece. With patient, loving care she shaded each, bringing out the light and half light and warm reflections, and gave them a dainty setting of gold. It would have been ludicrous, had it not been

oration other than borders, the ordinary shoulder plate has its restrictions, and as most commonly associated with our everyday meat and drink, carries with it less of distinction than the coupe shape, either plain or with raised ornament, and in very many cases the ornament is a hindrance. If simple, unless very good, it is likely to have a starved look, while if heavy and florid, it tempts one to the use of too much gold, which is in itself of questionable taste. It governs the lines of decoration; for the two must harmonize, and often necessitates a more ornate scheme than might otherwise be used, so that in the end the whole is overloaded, if not decidedly vulgar.

It is to be regretted that more good shapes are not made in perfectly plain ware. Then, perhaps, our designers would be content to show the beauty of a single flower on its own stem, with its buds and leaves,

his own individuality. When this spirit inspires our decorators there will be less of monotony, we shall not see table-ware, articles for the toilet and writing-table, and for general house decoration, all beautified with the selfsame garlands and scrolls.

C. E. BRADY.

SOME USEFUL HINTS.

FAT OIL is easily made. After the painting for the day, pour all the soiled turpentine into a bowl or tumbler, leaving it lightly covered. As the sediment collects the turpentine will become perfectly clean, but much thicker by evaporation. From time to time, strain this into a bottle for general use, and the turpentine so prepared becomes "fat oil." Very old turpentine is practically the same thing. If it is not very thick it may be safely painted with, provided



PANSIES. FROM A WASH DRAWING BY FRANZ B. AULICH.

almost pitiful. And the style, as well as the use, has much to do with choosing the decoration. Flowers of the garden will hardly look well on a dish having shell and seaweed forms in its construction; or fish with rococo ornament. We would not paint cupids or Watteau figures on a beer-mug, or a Dutch smoking scene on a Greek vase. The head of a little child or such field flowers as breathe the spirit of the woods and meadows will be overpowered by a heavy ornament in the ware or lavish use of gold. A gypsy head, or picturesque peasant, or one of Greutznier's jolly monks, wants nothing of delicate scroll-work, such as suits a court beauty. But certain flowers that custom associates with artificial life and a high state of cultivation, such as orchids and roses, seem to require a good deal more of gold work and ornament.

For picture-making or any elaborate dec-

rather than a mass of color, shaping itself into flowers with more or less distinctness, with greens thrown in to relieve and fill up the spaces. Really good china is beautiful, and perhaps, with the exception of delicate and harmonious tinting, broad spaces left undecorated are a rest to the eye, and give value to whatever design may be used. Even in tinting alone the effect is better if some part of the article is left white. So well do the Japanese understand this, and to preserve the strength and quiet dignity that is characteristic of all their work, coming of perfect knowledge of the subject—worshippers at the shrine of beauty, rather than making beauty subservient to their own ends—with a deft and suggestive touch expressing all that it is intended to express, without feeling about for results, no detail too trifling to record, and drawing their inspiration directly from nature, there is no repetition. Each has

there is plenty of the absolutely pure or rectified at hand in which to rinse the brushes.

Cut off small pieces of sandpaper as they are needed, rubbing two briskly together until they are quite smooth and powerless to scratch. This is for polishing or cleaning the china, which must not, however, have been previously gilded.

To make tinting pads, cut a sheet of glazed cotton wadding into five or six inch squares, leaving the glazed surface on the outside, turning in the corners gradually into a smooth, pliable pad. Cover this with lawn, or very old and well-washed linen.

EXTREMES of fashion should be avoided in a portrait; but we have so much that is pretty in our dress of to-day, that the choice of a costume should not be difficult.

THE DECORATION OF LAMP-GLOBES.

DECORATED lamp-globes are in high favor this year, and soon the shades of silk and paper will not be seen any more. It is no question that this is an improvement, though there is certainly a great charm in the soft light that a rose-colored shade lends to a room; but shades of this light material have proven too often treacherous, and changed the peaceful atmosphere into the sensation of fire. But now we have the wealth of color right on the fireproof material, and even tested by fire.

There are all kinds of decorations to be seen—gorgeous flowers, cupids, shepherdesses, rococo scrolls in raised gold and colors—and the mineral painter who, perhaps, just happened to decorate a beautiful lamp wants to do a globe that should harmonize with it. But there is the firing to be considered. We do not like to have our work and the shade melted to pieces. Fortunately, there are now some globes in the market which are made of a harder glass than the milk glass, which often melts even before the kiln has reached a dull red heat. These globes can be fired at a heat sufficient to make the glass colors and soft fluxed gold adhere to them, though it is always a risk to use the enamels on them. The firing of these globes will prove successful if the china painter bears in mind: "Handle with care!" Indeed, care should be taken from the beginning to the end: first, in securing the piece, to get the hardest kind of glass, then to select the right colors, and, finally, to fire the piece with the utmost care. It should be borne in mind that one cannot paint with the colors for china on these glass globes; they would not adhere to the glass, but rub off.

If a lamp-shade is to be seen not only in the daylight, but to be used at night, I should advise you to decorate the globe with colors, and to avoid elaborate gold-work, because the light behind it will absorb the glittering charm, and only leave a dark silhouette, often streaky and spotty. Besides, it takes a great amount of gold to cover the thin material sufficiently.

The most charming effects can be obtained in colors, but they must be put on and blended very evenly, or else they will look crude; one should blend the colors with a silk dabber or a hair stippler.

Cupids in a framing of rococo scroll-work are pretty, if they really look like cupids, and not like sick children; floral decorations in a conventional style and Persian designs traced with bright gold are very appropriate for decoration.

Glass colors are mixed in the same way as the colors for china, and can be treated almost in the same manner; only it should be remembered that a painting with the light behind it must be done much smoother and should be blended more carefully than a painting on china.

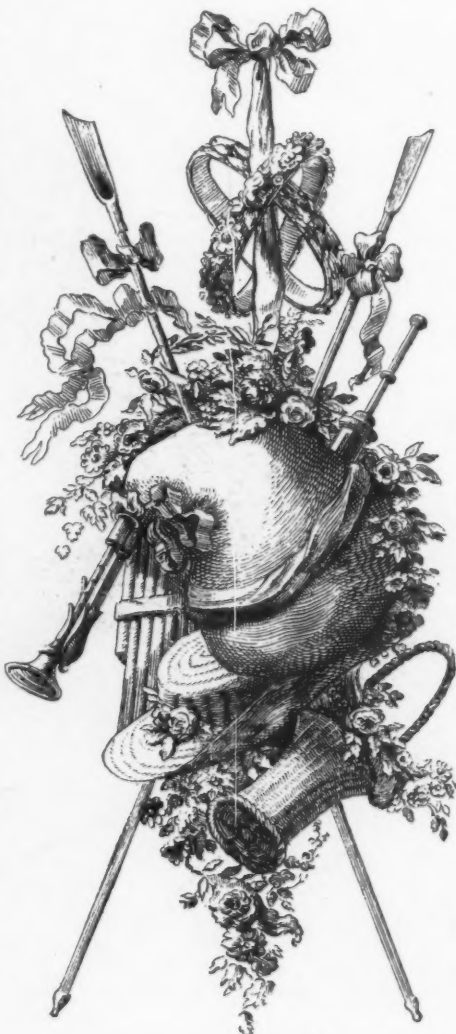
When it comes to the firing, one should not put the globe directly on the cast-iron bottom of the kiln, but cover it with some precipitated chalk, or put the globe in a dish on the upper shelf. One should turn the gas on very low in the beginning, and bring the heat up gradually. When the globe can be seen in a dull red heat, one should turn the gas off. The best thing is to test the globe and fire it before decorating; it is better to lose the fifty cents it costs than to waste the labor on it. MARIE RICHERT.

SOME paints will dry, no matter what care you take with them. In such cases, split open the tube, remove the color and grind it with the glass muller, first adding a few drops of fat oil. Colors, as a rule, need no mixing with oil or flux. The latter is added when a very delicate tone is to be made from a heavy color; it has the properties of a glaze, often causing color to fire out entirely if used too freely.

SOME COLOR SCHEMES FOR DRAPERIES.

HERE are two schemes of color that have been worked out successfully. I give them, as yellow is perhaps the hardest color to manage of any. First fire, Ivory Yellow and Pearl Gray. Second fire, worked very delicately with Brown 17. This was used in combination with a sort of salmon color, which was in another part of the dress. Another was Ivory Yellow and Warm Gray, with perhaps the least touch of Black. For second fire Warm Gray and a little Violet-of-Iron, with a few touches of Yellow Brown in the deepest shadows; in both cases the lights were left of the original color. With this last was a bit of lining showing a soft flesh pink (Deep Red Brown).

The combinations are endless. The lovely colors and combinations of color that the manufacturers supply us with now afford



opportunities for endless study. Some of the velvets, with lights of one color and shadows of another, give fine effects.

Remember that the local color is not in the highest light or deepest shadow, but rather in the half tints, and a very little is sufficient. In laying in the first coat, avoid making the shadows too strong; simple light and half tint is enough. In working up for the second firing, the texture of the fabric must be given. The gradations in velvet are soft, and may be blended with the stippler if necessary, and in silk and satins, sharp, with flat, clean touches of half tint and shadow, and, of course, many reflected lights.

White is better for a slight wash of Ivory Yellow; it tones down the cold, hard color of the china, and brings the glaze more in harmony with the rest. The shadows are flat, clean touches of gray—Pearl Gray and

Black. Carmine and Apple Green, or any good neutral gray, must be fluxed unless a soft color is in the combination; a little brown warms up the deepest shadows, and in some cases a very thin touch of white enamel on the highest lights is also a great improvement when put on by a skilful hand.

C. E. BRADY.

GLASS PAINTING.

IV.—TRANSPARENT RELIEF—ENAMEL COLORS.

THESE colors differ from others used in the decoration of glass through their mode of application. Partaking of the nature of all enamel colors, they are mixed upon the palette in the form of a paste, and are applied in masses more or less raised from the surface of the glass.

The smaller flowers, like forget-me-nots, hawthorn, and so forth, are usually chosen for designs; more often than not the treatment is semi-conventional in style, with accompanying ornamentation of raised paste and gold.

A wholly conventional treatment, partly of gold and partly of geometrical forms, expressed in the enamels, is also very popular.

Designs in flat gold with enamel dots for color embellishment are often seen. In fact, the individual fancy can roam at will in this kind of work, the entire surface of a bowl or vase being sometimes covered with light, graceful designs of gold and color in combination, contrasting enamels being used with happy effect; while upon other pieces the decoration is confined entirely to a band about the top or limited in a similar way.

In mixing the colors, a ground-glass slab, a horn knife, and a bottle of Dresden Thick Oil are the materials required. A small quantity of each color should be thoroughly dampened with the oil, but not made actually wet, then ground with two or three drops of turpentine. The same rule applies to the mixing of raised paste. The color thus ground for a few minutes will produce a thick, velvety paste.

For small flowers apply the enamel color with the end of a small pointed brush. The pointed shaders are most useful in this work, as a rule, even when such blossoms as chrysanthemums are employed.

One side of each petal should be modelled in high relief, the other in low. The brush, if dexterously handled, will express both effects at one stroke. In the case of petals, like those of Wild Roses or Apple Blossoms, a square shader would do better work, the petals being so broad.

The price of the enamel colors is about the same as that of other glass colors. The following colors would comprise a good working outfit: Turquoise Blue, Deep Ultramarine Blue, Yellow Brown, Dark Brown, Sap Green, Olive Green, Dark Green, Silver Yellow, Carmine, Purple Violet, Ruby. To produce a lighter shade of any given color, Crystal Enamel may be mixed with it.

FANNY E. HALL.

In decorating goblets, a white cloth or softly tinted paper should be stuffed into the glass to relieve the strain upon the eye induced by the transparency of the ware.

To restore an old or bent brush to its original shape, a good plan is to dip it into alcohol and run it lightly along the edge of a stove, or a heated poker or lamp chimney, wetting the brush constantly the meanwhile, and shaping it as it dries. Be very careful not to singe it, for that would utterly ruin it.

THE decorator can make a medium of his own, which admirably takes the place of turpentine, which many people dislike. It consists of two ounces of alcohol, one tablespoonful of lavender oil, twenty drops of clove oil, and five drops of almond oil.

THE CHILDRENS PAGE

EASY LESSONS IN DRAWING.

BY ERNEST KNAUFFT; ILLUSTRATED BY
CHARLES A. VANDERHOOF.

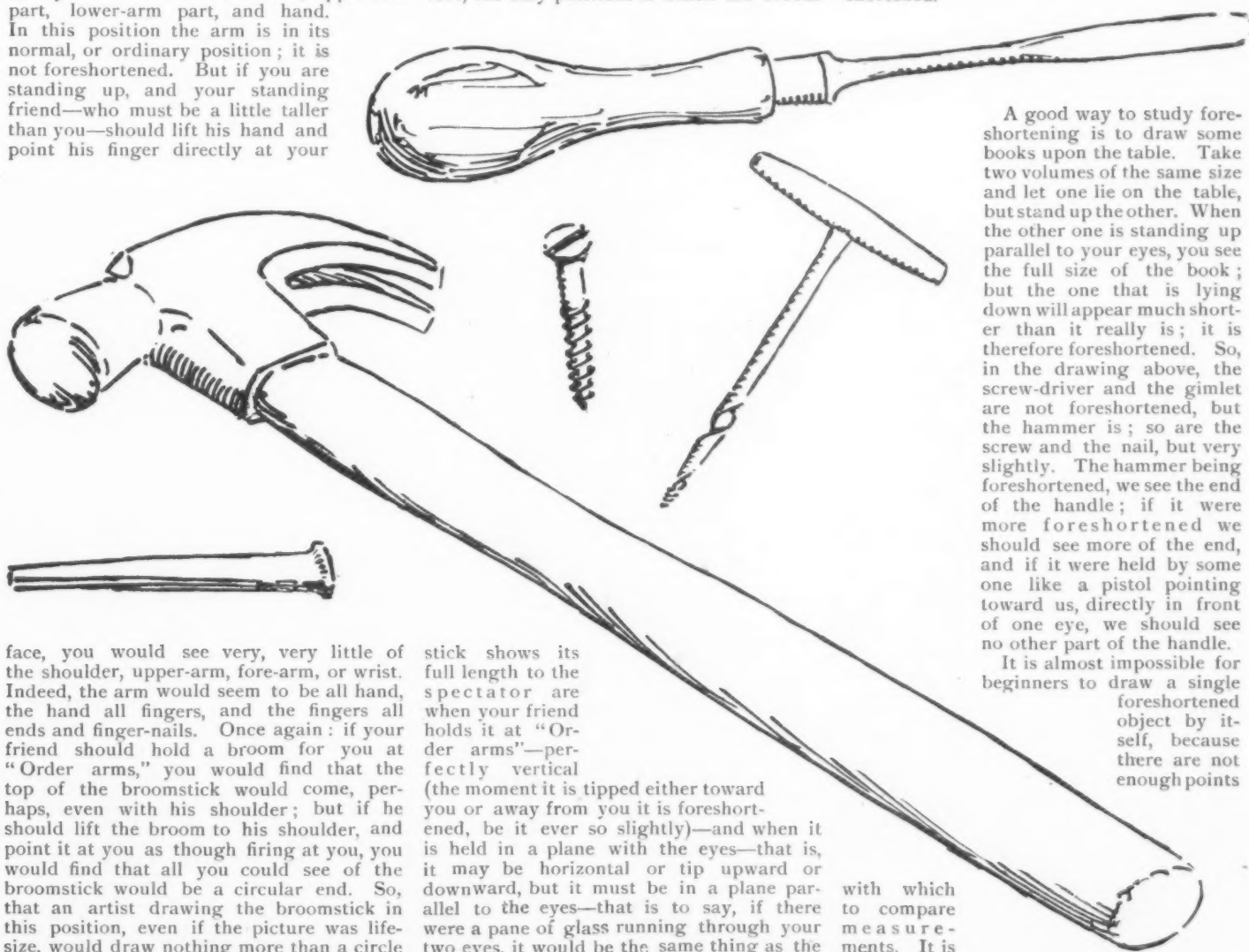
VI.

LAST month we told you something about perspective, and this month we are going to tell you something about foreshortening; and when we have finished, you will know that foreshortening means the same as perspective.

If some one is standing in front of you with his arm hanging down, you will notice that the length of the arm is almost equal to the length of half the height of the body, and you can see the shoulder, upper-arm part, lower-arm part, and hand. In this position the arm is in its normal, or ordinary position; it is not foreshortened. But if you are standing up, and your standing friend—who must be a little taller than you—should lift his hand and point his finger directly at your

below is seen in the perspective, and it is also foreshortened; for you must understand that an object is foreshortened if it tips away from us ever so little; it does not have to be tipped away from us as much as the broomstick pointing toward us like a gun. If you find it a little difficult to understand our explanation, you must ask some older person to help you, for it is very difficult to use the English language so correctly that there is no chance of misunderstanding. For example, we say that a street *runs away from us*; we also say that it *runs toward us*, and we mean the same thing; and many of my explanations are difficult to understand from the mere words. An older person will grasp the sense and will help you. Therefore, the only positions in which the broom-

parallel to your eyes, and the pictures upon it are not foreshortened (unless they are tipping out from the wall), and if you place a broom flat against the wall, it is not foreshortened. It may be oblique—that is, tipping from right to left; but if every part of it touches the wall, it is in a plane parallel to your eyes, and should be drawn showing its full length, as Mr. Vanderhoof's screw-driver and gimlet. But if it is tipped out from the wall, it will no longer be in the plane of the wall, but will be foreshortened, and must be drawn like the hammer. The walls on the right and left of the room are of course not in the same plane as the wall opposite you, so the pictures hung there, even if they do not tip, are foreshortened.



A good way to study foreshortening is to draw some books upon the table. Take two volumes of the same size and let one lie on the table, but stand up the other. When the other one is standing up parallel to your eyes, you see the full size of the book; but the one that is lying down will appear much shorter than it really is; it is therefore foreshortened. So, in the drawing above, the screw-driver and the gimlet are not foreshortened, but the hammer is; so are the screw and the nail, but very slightly. The hammer being foreshortened, we see the end of the handle; if it were more foreshortened we should see more of the end, and if it were held by some one like a pistol pointing toward us, directly in front of one eye, we should see no other part of the handle.

It is almost impossible for beginners to draw a single foreshortened object by itself, because there are not enough points

face, you would see very, very little of the shoulder, upper-arm, fore-arm, or wrist. Indeed, the arm would seem to be all hand, the hand all fingers, and the fingers all ends and finger-nails. Once again: if your friend should hold a broom for you at "Order arms," you would find that the top of the broomstick would come, perhaps, even with his shoulder; but if he should lift the broom to his shoulder, and point it at you as though firing at you, you would find that all you could see of the broomstick would be a circular end. So, that an artist drawing the broomstick in this position, even if the picture was life-size, would draw nothing more than a circle an inch in diameter, while in the "Order arms" picture he would draw it about four and a half feet long! So, you see that when objects are thus pointed toward you they seem to be shortened; and as they point toward you, are said to be *foreshortened*, though, as a matter of fact, we might use the word "backshortened," for, really, the object is more shortened as it recedes; for you know that in looking at a railroad-track, it looks much shorter for each mile distant than right at your feet.

Now, you should see by this explanation that perspective and foreshortening are the same thing. The hammer in the drawing

stick shows its full length to the spectator are when your friend holds it at "Order arms"—perfectly vertical (the moment it is tipped either toward you or away from you it is foreshortened, be it ever so slightly)—and when it is held in a plane with the eyes—that is, it may be horizontal or tip upward or downward, but it must be in a plane parallel to the eyes—that is to say, if there were a pane of glass running through your two eyes, it would be the same thing as the plane of your eyes. Now, then, if there were another pane of glass erected off in the distance that was parallel to the plane of your eyes, then the broomstick, when held against this glass, horizontal or tipped up or down, would be seen in its full length. But the moment one end of it should be moved away from the pane of glass, so that one end of the broom was nearer you than the other, then it would be foreshortened.

Another way to understand about the plane parallel to your eyes is as follows: Stand in an ordinary square room with your back to the wall and look straight in front of you; now the wall opposite you is a plane

with which to compare measurements. It is better for the student to begin groups, and thus to accustom his eye to seeing objects in relation to one another. If, for example, you should add the hammer in its present position to our last month's group, it would be much easier for you to draw than by itself, for you could tell where it would come in relation to the ink-bottle. If it were to the left of the picture, in front of the pad, the end of it might come a little lower down than the pad, and the top of it not quite so high as the ink-bottle. By thus trying to get it in this space you would be more likely to foreshorten it properly than if drawing it by itself.

NEW PUBLICATIONS.

PAINTING AND DECORATING, by W. J. Pearce, is full of practical information, much of which is likely to be of use to the amateur and the professional. The artistic and the scientific sides of the subject are but slightly touched upon; but the author goes thoroughly into such questions as the proper fitting and arrangement of the workshop, materials, tools and appliances for painting, graining, paper-hanging, and the other usual branches of the decorator's business. There are separate chapters on wall-hangings, coloring, mixing, distemper, staining, varnishing, graining, marbling, gilding, and lettering, and a very useful chapter on "measuring and estimating." There are many plates intended to illustrate the meaning of the text and not as ideally perfect designs. Some are in colors. (J. B. Lippincott Co., \$3.75.)

WATER-COLOR PAINTING, by Grace Barton Allen, is a little book which conveys in simple language elementary instruction in the art. A long introduction covers the whole ground to be treated of, and then the author speaks separately of "colors," with lists of permanent and moderately permanent pigments, of other "Materials," of "Flowers, Fruits, and Still Life," "Landscapes," "Figures and Animals," and other branches of the art. There are several small illustrations in half tone, and two plates giving the appearance of some two dozen colors in graduated washes. (Lee & Shepard, \$1.25.)

THE TORMENTOR, by Benjamin Swift. Mr. Jacob Bristol, who is "The Tormentor," is a man who morally vivisection his fellows, and the whole tenor of the book is annoying and disagreeable. Dr. Muster is a fine character sketch, yet for the life of us we cannot understand why he succumbed so readily to the hypnotic influence of Bristol. The boy Paul is the most human character throughout. (Charles Scribner's Sons, \$1.50.)

WITH FEET TO THE EARTH, by Charles M. Skinner, is a series of essays given in a cheerful, humorous way, which makes them unusually telling. Very clever is the one entitled "Partly Practical," and which would be profitable reading for those who would do Europe afoot. Another essay, "Night Prowls in the Street," will enlarge the scope of observation in more ways than one. In "Some Humbugs of Science" we like Mr. Skinner's suggestion that we should return to the old familiar names for wayside weeds, which have of late fallen into disuse. (J. B. Lippincott Co., \$1.25.)

AT THE CROSS ROADS, by Miss F. F. Montrésor. A practical joke played upon a young author by his friend sends him to prison for six years. When he leaves there he goes to Africa to work in the diamond fields, and in an incredibly short space of time he becomes enormously wealthy. Returning to London, he finds that his sweetheart, Gilliam Molyneux, has been faithful to him all those years, and has broken with her family and taken up a life of hard and unremitting toil because they refused to believe, as she does, in his innocence, which is, however, finally established, and everything ends happily. This story is written in a fresh, original manner, and its scenes are dramatic and forceful. (D. Appleton & Co., \$1.50.)

THE LIFE AND LETTERS OF HARRIET BEECHER STOWE. Edited by Mrs. James T. Fields. In preparing this book Mrs. Fields has had the great advantage not only of personal knowledge of her subject, but also of being permitted the free use of letters which have never before been given out to the world. The story of Mrs. Stowe's life is extremely interesting. At the age of twelve she was busily engaged in studying Latin and writing a play. Some years afterward, in Cincinnati, she won a prize of \$50, offered by a Western magazine for the best story. Then followed her marriage to Professor Stowe, whose first wife, Eliza Tyler, had been her friend. She began to write the book which was to bring her fame and immortality at Brunswick, where she and her husband had gone to take up their residence, although she told a friend of hers, a Mrs. John T. Howard, that "Uncle Tom's Cabin" came to her in visions, and that she put them into words. The dramatic ending of poor old Uncle Tom was written at Andover, where she and her husband resided after he had accepted the Professorship in the seminary there. The marvellous success which her book met with at the very outset is so well known, that it would be but useless repetition to recount its triumphs and glowing reception in almost every country of the world. She kept up a lifelong correspondence with her friend, Mrs. Howard, and as late as 1893, just three years before her death, she wrote her that she was "in something the condition of a silkworm who has spun out all his silk, and can spin no more unless he has some fresh mulberry leaves. When I reach the golden shores, where grow the trees of life, there I may be able to renew

the happy friendships with those who have gone before and may come after me to that happy land." Mrs. Fields is to be congratulated on the very able manner in which she has compiled this work. (Houghton, Mifflin & Co., \$2.00.)

UNKIST UNKIND, by Violet Hunt, is a rather gruesome story, with a most unpleasant ending. We are introduced to a hot-tempered baronet and his pretty, young wife, who, unfortunately for herself, is a confirmed flirt. The other two persons who make up the quartette around which the story revolves are an old antiquarian of the name of Sir Anthony Ercildon (a confirmed bachelor) and his secretary and ward, Sibella. Lady Darcie, to whom flirting is as natural as putting on a fresh pair of gloves, tries to get up a mild flirtation with Sir Anthony, which so enrages Sibella, who has loved him passionately all her life, that the sad tragedy occurs which winds up the book. (Harper & Bros., \$1.25.)

THE KODAK PORTFOLIO is a neat little souvenir of the exhibition of kodak photographs noticed in The Art Amateur last month. Fourteen of the most successful pictures have been reproduced by photogravure of a size suitable for binding in a book, and have been printed on Japanese plate paper. Among the subjects selected are Mr. H. P. Robinson's "Rusthall Quarry," a very pretty "Portrait with Interior" by Mr. J. Craig Annan, and another portrait of a lady by the same amateur, which show what charming results may be obtained without the artificial aids commonly made use of by photographers. Among the landscapes two of the most interesting are "Lofetos Waterfall" and "Night on a Norwegian Fjord," both by Mr. Andrew Pringle. (The Eastman Photographic Co.)

SONGS OF LIBERTY, AND OTHER POEMS, by Robert Underwood Johnson. This little volume of poems, which will form a welcome addition to contemporary verse, opens with an "Apostrophe to Greece," followed by "A Song of the Modern Greeks," both decidedly warlike in tone. The closing poem, which winds up the book, is called "Hands Across the Sea," addressed to England, and is indeed a glowing tribute to that nation. (Century Co., \$1.)

HIS GRACE OF OSMONDE, by Frances Hodgson Burnett, is a sequel to "A Lady of Quality," and gives the story from a man's point of view. Of course, to understand it properly, one should have read the other. It is of absorbing interest. (Charles Scribner's Sons, \$1.50.)

CORRESPONDENCE.

NOTICE TO CONTRIBUTORS.

The Editor, while willing to consider anything offered for publication, cannot return rejected manuscripts or designs unless accompanied by stamps to cover the cost of doing so; and he accepts no responsibility of any kind in connection with any manuscripts or designs which may be sent to him unsolicited, whether accompanied by stamps for their return or not.

ITALIAN ART.

T. C. M.—Your Art History Club may profitably take up the study of Italian art by means of the unmounted photographs sold by the Soule Photographic Co. These cost but little, and are useful for purposes of historical study. But of the more important pictures and statues specially named below, large photographs (carbon prints) should be obtained, as the smaller sort give little indication of the special merits of the originals. It will be well to devote two fortnightly meetings to each principal division of the subject, the first to prepare for study, the second to review results. The history of Italian art may then be divided as follows:

First period, late classic and early Christian art: the Catacombs and the frescoes which they contain. It is to be noted that in Italy the classic feeling was never wholly lost. Second, Byzantine-Romanesque period, fourth to thirteenth centuries: basilicas and tomb of Galla Placidia at Ravenna, and their mosaic pictures. Third, the Gothic period: nearly pure Gothic buildings of French builders in Milan and in Sicily; Santo Croce and Giotto's Campanile, Florence; the Ducal Palace, Venice; in sculpture, Niccolò Pisano; in painting, Giotto. Fourth, the Renaissance (beginning in the fifteenth century), Florentine school: in sculpture, Ghiberti, Donatello, Luca della Robbia; in painting, Fra Angelico, Masaccio, Verocchio. Fifth, the Florentine school continued: Botticelli, Leonardo. (Article forthcoming in The Art Amateur on Leonardo.) Sixth, the same continued: Michael Angelo. Large photographs should be obtained of the tombs of the Medici, Florence, and the ceiling of the Sistine Chapel, Rome. Sixth, the Venetian school of painting: Giovanni Bellini, Carpaccio. Seventh, the same continued: Giorgione. Get large photograph of the "Fête Champêtre" in the Louvre. Eighth, the same continued: Titian, "Bacchus and Ariadne,"

London; "Entombment," Madrid; "La Bella," Florence; "Sacred and Profane Love," Rome. Ninth, the same: Tintoretto, Veronese, Bassano. Tenth, Raphael and his school: "Madonna di San Sisto," Dresden; cartoons (not done by Raphael) at South Kensington; "School of Athens," Rome. Eleventh: Correggio, the Caracchi, Tiepolo, Ribera, Salvator Rosa, and others of the decadence. The last month may be given to tracing the influence of Italian art on the rising schools of Spain, France, Germany, and the Netherlands. Books: Vasari's "Lives of the Painters," new edition, Charles Scribner's Sons; Symonds's "Renaissance in Italy;" Berenson, "Monographs on Italian Painting," Putnam & Co.

IMPRESSIONISTIC PAINTING.

F. P. asks: "What are the distinguishing characteristics of impressionistic painting?"

The impressionist aims to render the general impression made by his subject at a given moment; and as this constantly changes with the changing direction, intensity, and quality of the light, he is obliged to work quickly and without much regard to detail. Again, he usually tries to approach as closely as possible to the brilliancy and purity of natural tones out-of-doors. He finds that, to this end, it is best not to mix his colors much; and when he wants a low tone of color—say a purplish brown—instead of mixing red, blue, and brown to produce the required tone, he places those colors in small touches side by side on the canvas. It is for the spectator to stand far enough away from the canvas to see these not as separate touches of different colors, but as one mass of a single color. Seen close by, an impressionist painting is likely to look patchy and to present no definite forms; but if it is good, the general form should come out plainly when the picture is seen from a proper distance, and the effect of light should appear more true and brighter than in most other paintings. But much that is put forward as impressionistic painting is merely bad work, lacking in form and possessing no compensating truth of light and color.

STAINED GLASS.

F. H., AND OTHERS.—Stained glass in its higher developments is hardly an art for the amateur, as it presents almost insurmountable difficulties. Besides which, the American opalescent glass, which is by far the finest made, is not usually kept in stock by dealers, and has to be ordered in quantities from the manufacturers; and the painting has to be fixed by firing in a special furnace. But small windows of simple patterns, such as arrangements of lozenges or hexagons, may be made by the amateur. For these two or three different tones of ordinary window glass—some a little bluer or yellower than others—and a few pieces of colored glass inserted, say, in the middle of the window, will suffice to give a very pretty effect. There are needed, besides the glass, a glazier's diamond and nippers to cut it with, grooved leads to bind it, and a soldering-iron and solder with which to fasten the leads together. If the window is to be larger than three or four square feet, it should be strengthened by an outside iron bar inserted in the frame of the window. Short pieces of soft copper wire soldered to the leads are twisted about this bar, which keeps the window from being blown out of shape by the wind. It is also usual to stiffen the window by packing any interstices that may remain between the flange of the lead and the glass with cement.

We have been asked to advise other correspondents as to certain media for painting on glass without firing. There are several of these, but none that we know of answers as well as enamel colors properly fired. Ordinary transparent oil colors (Lakes, Carmine, Prussian Blue, etc.) give about as good an effect, and last nearly as well.

CHINA PAINTING.

L. M.—To render the still-life study given in our January number successfully in mineral colors, bear in mind that the first painting should be in flat and simple tones, blocking out the work, all the strong accents of color which make up the detailed expression being left for a second or third painting. Use brushes as large as possible, seeking to lay the color in smooth washes; a silk tinting pad may be used occasionally to aid the action of the brush.

The jar may be painted first, using for it some Gray No. 2, Brown No. 4, and Bitumen Brown, with touches of Silver Yellow and Dark Blue. For the rose use Carmine No. 1 and Carmine No. 2 (the latter for the brightest touches), and a trifle of some soft yellow and gray for the shadow tones; for the leaves, the common range of greens and Pearl Gray. Emerald Stone Green and Dark Green No. 7 will give the tones of the first book; Pearl Gray, modified with Silver Yellow and Light

Violet-of-Gold, those of the light book; Orange Red would be a good underlying color for the first painting on the red book. A richer red, like Deep Red Brown, with touches of Light Violet-of-Gold, would express the darker portions. The next book would require Mixing Yellow and Brown No. 4, and the last one Brown No. 4, with touches of Yellow Brown. The fallen book is thrown in shadow by washes of Violet and Brown. For the grapes use Moss Green V and touches of Emerald Green, Red Brown, and Violet-of-Iron.

Let the white of the china serve for the high lights on the grapes, the light book, and the jar, and use no enamel for accenting unless a soft English enamel, laid very flat. Pearl Gray, modified with greens and yellows, would give the background tints, and Warm Gray, Yellow Brown, and a trifle of Violet the tones of the table. The study would have a softer effect if painted in the powder colors so much used just now.

C. C. says: "I would like to know the best way of setting a palette for china painting. Which colors should be placed in proximity? Should the colors be taken out fresh each time one paints, or will those left on the palette, softened with turpentine, do just as well? Should the paints all be mixed with oil, and those needing flux with that, before beginning to paint, or will it do as well to dip the brush in oil and mix each color as needed? I have used very little flux in mixing, and lavender oil as a medium. My colors have sometimes fired grainy and without sufficient glaze. Should I have used flux with most of my colors (if so, which ones), or a thicker oil, such as fat oil? I have avoided using any more oil than I could help, on account of the dust settling in the colors. If the colors are used quite oily, as Mr. Aulich recommends, should they dry almost as soon as placed, or keep open until the whole design is laid in? What medium is used in mixing enamels? The last ones I made kept their shape and place until they were fired, when they flattened out; what was the cause?"

(1) In placing the colors on a palette, commence with the light colors first, say yellows, then the greens, then blue, then violet-of-iron and the reds, followed by ruby purple and the pinks. Some decorators have no set rule for a palette. It is better to have the colors fresh each time, unless you keep them covered and free from the dust when not in use. If the colors are kept from time to time, soften with turpentine and wipe off any dry, thin paint that has been left in the centre of the palette. All the colors should be arranged around the edge, leaving the centre of the palette for mixing shades with the brush or knife.

(2) If colors are to be put on in thin washes, a little flux will aid the glazing, but if they are to be used in heavy washes, then flux is not necessary. Lavender oil is a good medium, but Dresden thick oil with one third clove oil is better. If large flowers (or surfaces) are to be painted, the color must be held open longer, and, therefore, more oil must be used. It is better not to mix too much oil in the color at first. Never flux Pearl Gray or Yellow Brown. Use just enough oil in painting to have your colors set in five minutes, but not to dry too quickly. For mixing enamels use a medium or hard enamel (the latter if you have a strong fire) and mix with very little Dresden thick oil and thin with turpentine. A soft enamel will flatten if the fire is too hard; or if there is too much oil, the same result will follow.

F. D. M.—Parian White is one of the Royal Worcester matt colors. It comes in powder form, and is applied in the same way as those colors. It gives the china a dull, dead-white finish, and, like all such colors, is only suitable for bric-à-brac, or anything which does not get much wear. It can be procured from any of the artists' material dealers.

SUNDRY QUERIES ANSWERED.

T. N. says: "I wish to paint window-glass, and I am told there is some preparation put on first that will prevent the paint from peeling off, even though the glass is not fired. Would you kindly tell me what that preparation is?"

Melt one ounce of clear resin in an iron vessel; let it cool a little, but not harden; then add oil of turpentine sufficient to keep it in a liquid state. When cold, use it with colors ground in oil.

M. G. W.—The object of a frame is to isolate the picture, so that the eye will not be troubled by other objects. As a rule, a gilt frame does this best; but a very dark picture or one in monochrome may look better framed in wood. It is vulgar to make the frame of more importance than the picture.

U. L. H.—We cannot say.

FREDERICK D. H.—There is a good demand for capable designers in metal work and furniture, but very little for beginners. An architect's office would probably be the best school for the latter.

M. L.—Style in gas-fixtures is supposed to correspond with style in other furniture. The "Empire style"—that of the first French empire—is based upon the classic Greek ornamentation, introducing the so-called "honeysuckle" ornament (anthemion), the "Greek fret," and other forms well known in architectural decoration. The Louis XVI. style is similar, but more graceful and elegant, and better suited for small rooms. "The Renaissance" is properly a general term which covers all European art since the fifteenth century. Qualified as Italian Renaissance, French Renaissance, German Renaissance, etc., it denotes the several modern national styles. "Venetian finish," "Etruscan gold," and the like are trade terms which can be defined only by the manufacturers and dealers who invent and use them.

S. R. T.—The Tanagra figurines are little statuettes in terra-cotta, found in tombs at Tanagra, a town of ancient Boeotia, where they had been buried since 400 years B.C. They are charming specimens of the realistic Greek art of that period. They vary from eight to fifteen inches in height, are painted and sometimes gilded, and will illustrate the every-day life of the Boeotians at the time of Phidias. Their chief interest to us is that they show that the artists of their period, while glorying in the classic models of their deities, had enough original feeling for art to portray with rare skill the persons they elbowed in the street and market-place in every-day life. Until the discoveries in the tombs of Tanagra we were really without examples of the realistic in Greek art.

L. C. J.—Take the picture out of its frame, place it flat upon a table, face uppermost. Next provide two clean bottles of varnish. The greatest possible care must be used in passing over the shadows in the picture, which are produced by very thin painting and glazing, and if the tuft of wool in the right hand should show the slightest appearance of color other than that of the varnish, which is usually of a faint yellow tint, the tuft of cotton in the left hand (moistened with the spirits of turpentine alone) should be applied at once, to prevent any further dislodgment of color. If the picture in question is faded in any degree, it may be restored by being exposed to a strong sunlight for two or three months, when it may be repainted with safety.

T. C.—Dixon's marking pencil No. 784 will answer your purpose. It is excellent for drawing designs directly upon wood, and lines made with it can be easily erased with a soft rubber.

E. T.—(1) In some cases, artists of the modern school use pastel in conjunction with pure water-color painting, and if the painter is skilful, he may produce some clever and effective results with this combination of the two methods. The picture exhibited—"Romola," by Mrs. Searles—was painted in this manner. Many other very striking and interesting exhibits by the same artist have been executed in the same method. This, however, is not advisable for students or beginners in painting. (2) The artist to whom you refer has a method peculiarly his own, as yet! A host of imitators will surely spring up before long, and will probably surfeit the exhibitions with weak reproductions of this artist's work. In regard to his method, as far as one can judge, the underpainting was carefully blocked out in transparent washes, getting the drawing as completely correct as possible. After this was quite dry, the artist mixed a palette of opaque water-colors, and with a finely pointed sable or camel's-hair brush executed upon the flat foundation a modelling of finely curved strokes, carried over as a series of studied curves, which completed the modelling of the face.

(3) There is no fixed time for art exhibits in the city you mention; some years there have been two and at other times one only. When the notice reaches our magazine, the dates of exhibition, with notice of day upon which pictures are received, will be duly published, according to our custom. The Art Amateur always records all art exhibitions throughout the country, giving the special data upon the subject, so no subscriber or casual reader who consults its columns can fail to find all the information required.

THE NATIONAL LEAGUE OF MINERAL PAINTERS will hold their annual exhibition this March in New York, with a view of selecting the best work for the Paris Exposition.

At the annual meeting of the NEW YORK SOCIETY OF CERAMIC ARTS the following officers were elected for the year 1898: Madame Le Prince, President; Mrs. Anna B. Leonard, 1st Vice-President; Mr. Charles Volkmar, 2d Vice-President; Mr. Marshall T. Fry, 3d Vice-President; Mrs. Mary Alley Neal, Recording Secretary; Mrs. Colles Pond, Corresponding Secretary; Miss Frances X. Marquard, Treasurer; Miss Mary Taylor, Chairman of Auditing Committee; Mrs. T. M. Fry, Chairman of Eligibility; Miss Eadson, Librarian.

ART NEWS AND NOTES.

A NOTABLE exhibition of etchings, drawings, and autographs of Charles Méryon, the etcher "par excellence" of old Paris, was held at the Grolier Club from January 28th to February 19th. Of the etchings there were numerous trial proofs and rare states; but the interest of the exhibition centred in the very neat and accurate, though scrappy pencil drawings from nature which the artist pieced together to compose his plates. These included sectional and other drawings for the huge etching of "San Francisco," with allegorical figures of "Labor" and "Abundance" introduced to fill spaces for which the photographs furnished to the artist provided no material. There was, also, an excellent pencil sketch of one of the grotesque sculptures of Notre Dame, perhaps intended as a pendant to the celebrated etching of "Le Stryge," and many sketches for "Le Pont Neuf," "La Morgue," and other plates. A manuscript volume of Méryon's correspondence, from the collection of Philippe Burty, contains many letters from celebrated people, and some which throw light on the strange mental state of the artist toward the end.

MR. HENRY MOSLER has this winter turned his attention to portraiture. The examples shown at his studio during February, besides being considered excellent likenesses, are remarkably well handled.

A SPECIAL exhibition of New England landscapes, by Mr. Leonard Ochtman, was held at Macbeth's gallery, January 31st to February 12th. Of twenty paintings, the most characteristic and interesting were "Moonlight Shadows," and "Evening" in a quiet New England valley.

In connection with its exhibition in 1898 the National Sculpture Society proposes to form and display a comprehensive collection of photographs and other illustrations of sculptured monuments in America. In order to stimulate interest in this feature of the Society's exhibition, a competition in photography, open to all photographers, amateur and professional, has been instituted. A first prize of \$50 in gold and a second prize of \$25 in gold will be awarded for the best photograph submitted in the competition. Diplomas of merit will be awarded for such other photographs as may be deemed worthy by the judges of the competition. All particulars can be obtained from Mr. Barre Ferree, 112 Wall Street, New York.

THE Society of American Artists will hold their twentieth annual exhibition from March 19th to April 23d. Exhibits will be received on March 7th and 8th. Original works in painting and sculpture, not before publicly exhibited in the city of New York, and approved by the Jury of Admission, will be accepted for this exhibition. All communications should be addressed to the Society of American Artists, 215 West Fifty-seventh Street, New York. The annual Webb prize of three hundred dollars for the best landscape in the exhibition, painted by an American artist under forty years of age, will be awarded by vote of the jury. The Shaw Fund of fifteen hundred dollars will be devoted to the purchase of a figure composition, painted in oil by an American artist, to be selected by the jury from the works in this exhibition. The picture thus chosen will become the property of Samuel T. Shaw, Esq.

THE architectural exhibition of the T-Square Club, of Philadelphia, held in connection with the sixty-seventh annual exhibition of the Pennsylvania Academy of Fine Arts, was a very successful affair of its kind, of which the members and associates of the Club may well be proud. A special feature was the display of drawings by students of the Ecole des Beaux Arts, at Paris. These included drawings of Jean Goujon's well-known reliefs, the "Nymphs of the Seine," by Mr. John S. Humphreys; a design for the staircase of a Parliament House by Mr. Harry Brooks Price; an ecclesiastical seminary, with plan and façade, by Mr. Charles A. Phillips, and other interesting works. By Margaret Leslie Bush-Brown there were two clever sketches for wall decoration; a well-proportioned elevator hall for a Philadelphia building by Nicola d'Ascenzo; by Frank Miles Day pleasing designs for a fountain and exedra in a garden; and very creditable work by Field & Medary, Heinigke & Bowen, and William Charles Hays (a classical design for a memorial tomb). The Massachusetts Institute of Technology, Columbia College, New York, and the Architectural School of the University of Pennsylvania had interesting exhibits.

At the St. Louis Museum of Fine Arts there was an exhibition of paintings and studies of the Arctic regions by Frank Wilbert Stokes, member of the Peary Relief Expedition, on January 21st.

THE Art Institute of Chicago will open its tenth annual exhibition of water-colors, pastels, and miniatures on April 20th. Exhibits will be received from March 31st to April 6th.

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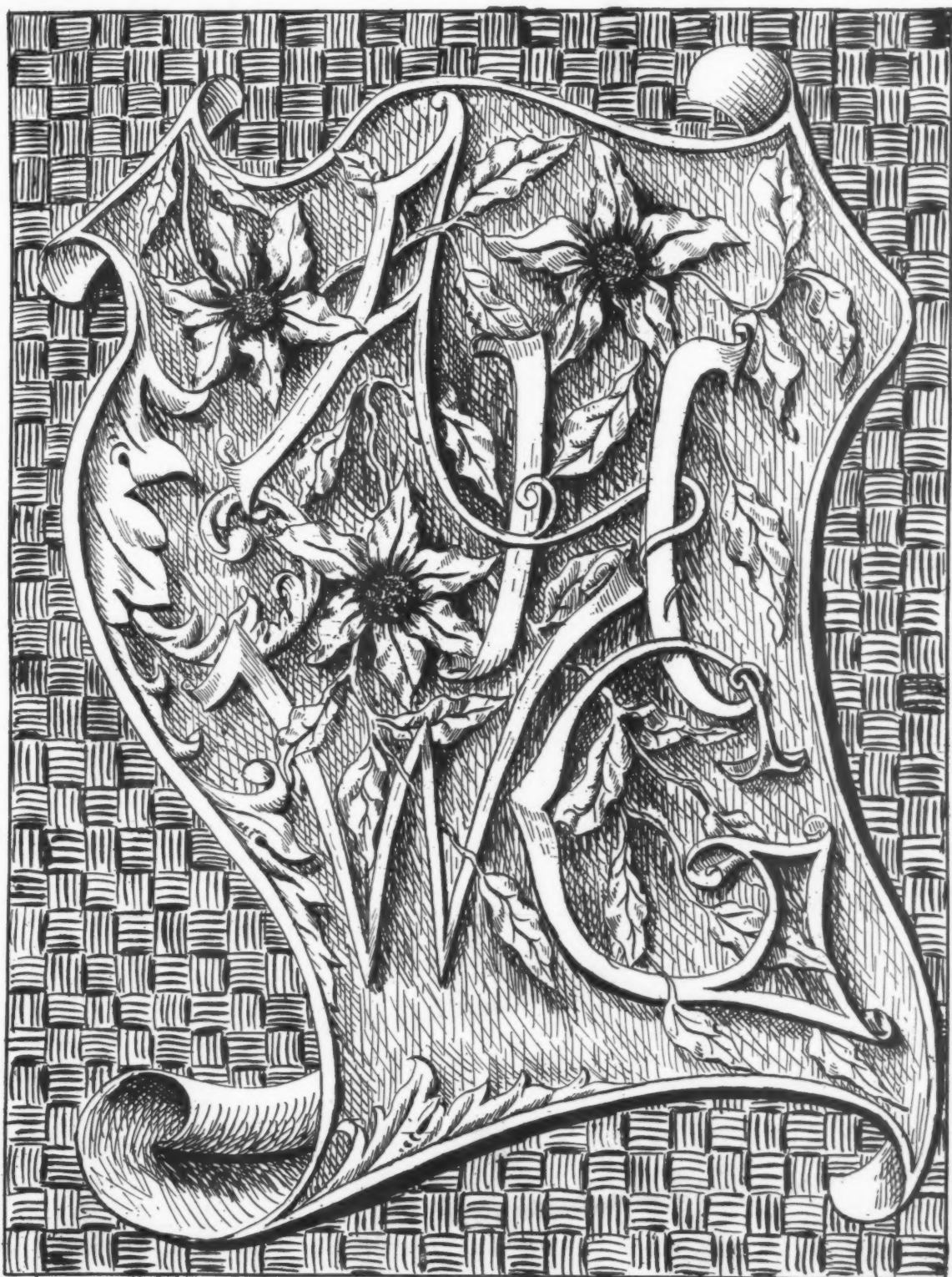








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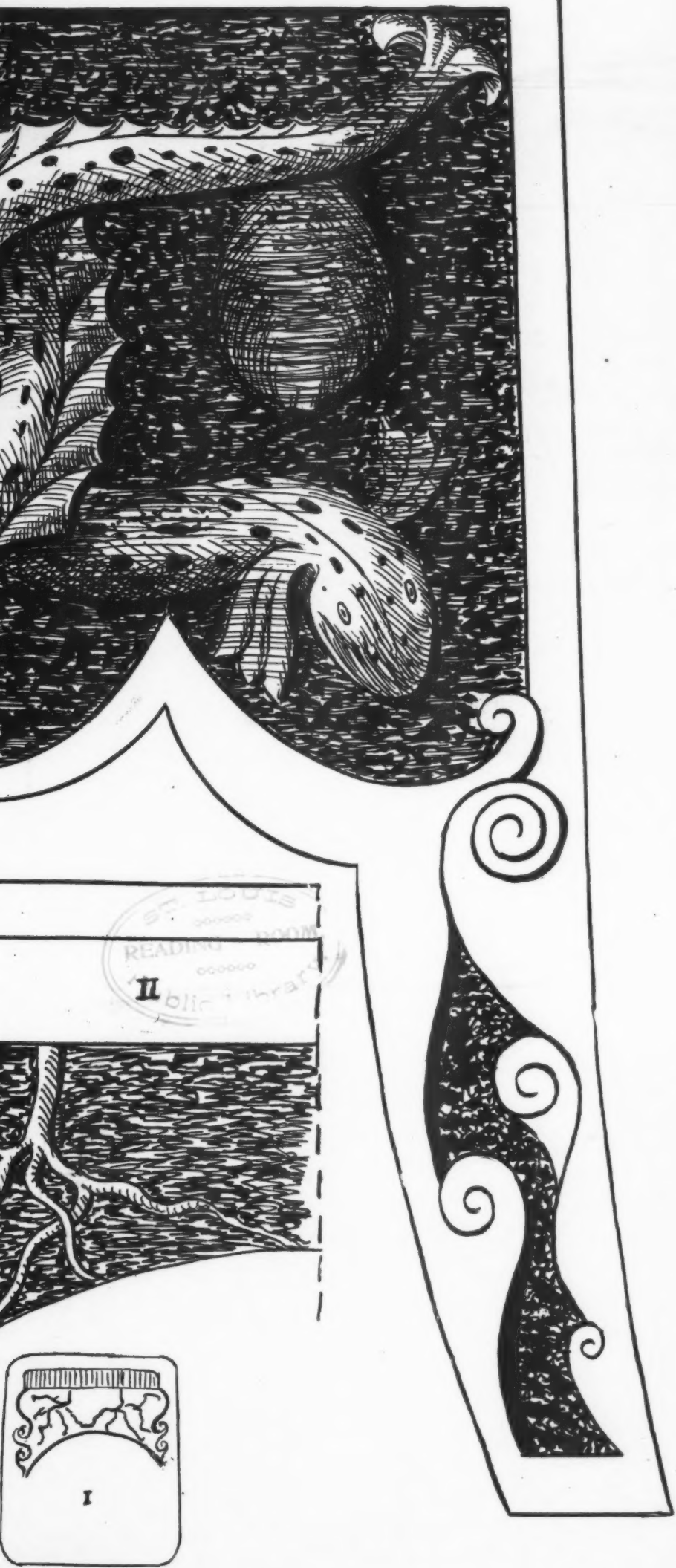


SUPPLEMENT TO THE ART AMATEUR, MARCH, 1898.



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GIVEN

I. ROUGH
II. HALF S



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- I. ROUGH SKETCH OF THE DECORATION FOR THE SEAT.
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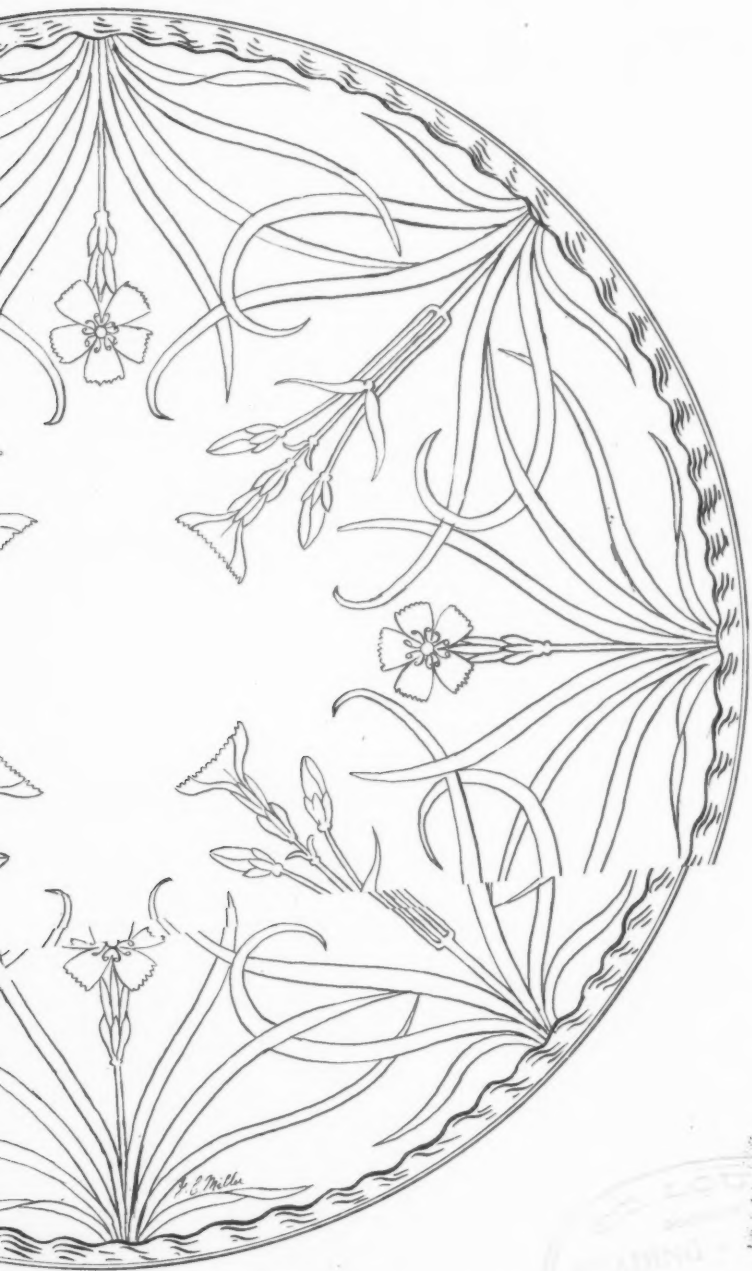


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